# d.w.b

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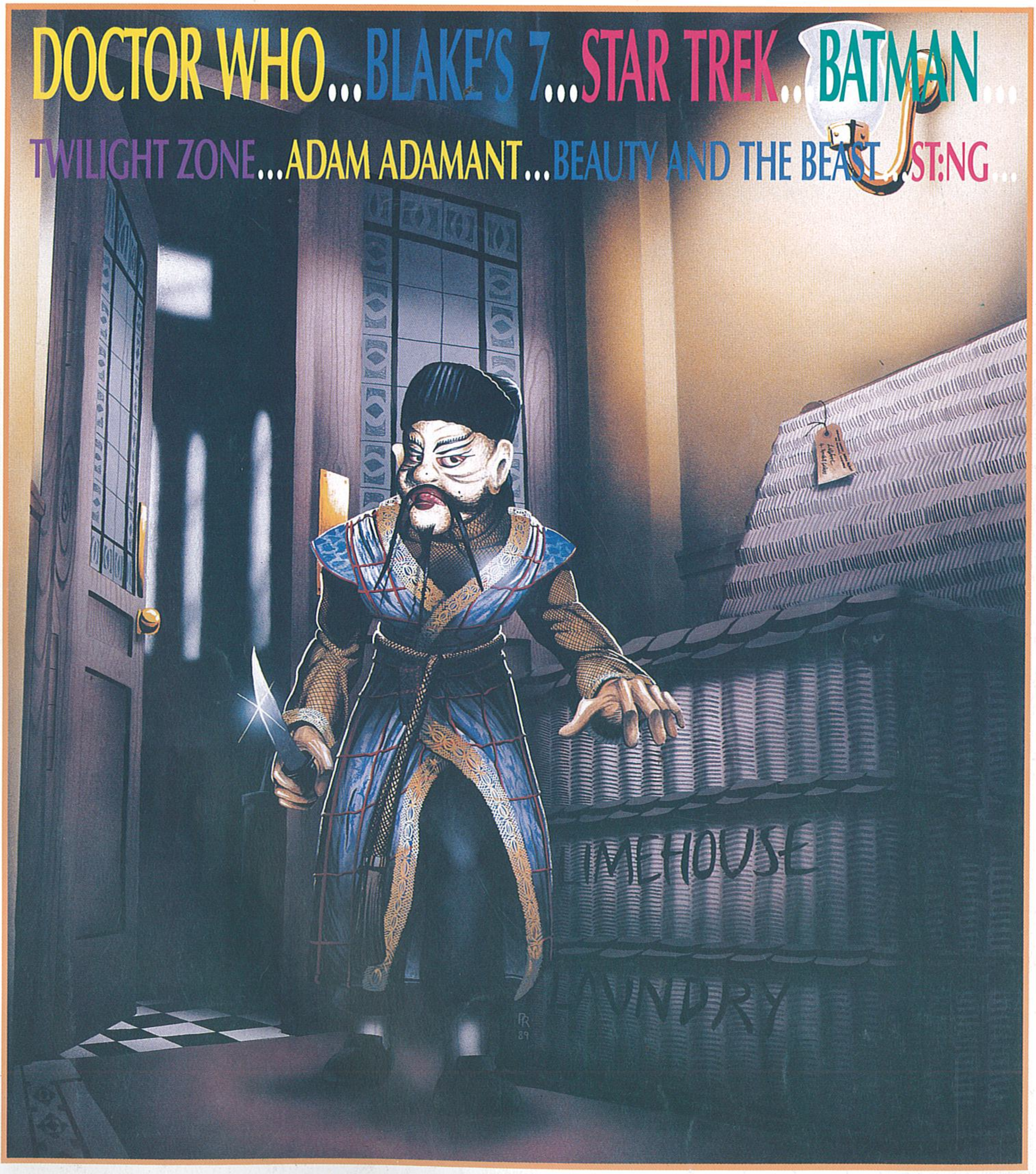
DOCTOR WHO...BLAKE'S 7...STAR TREK...BATMAN...
TWILIGHT ZONE...ADAM ADAMANT...BEAUTY AND THE BEAST...ST:NG...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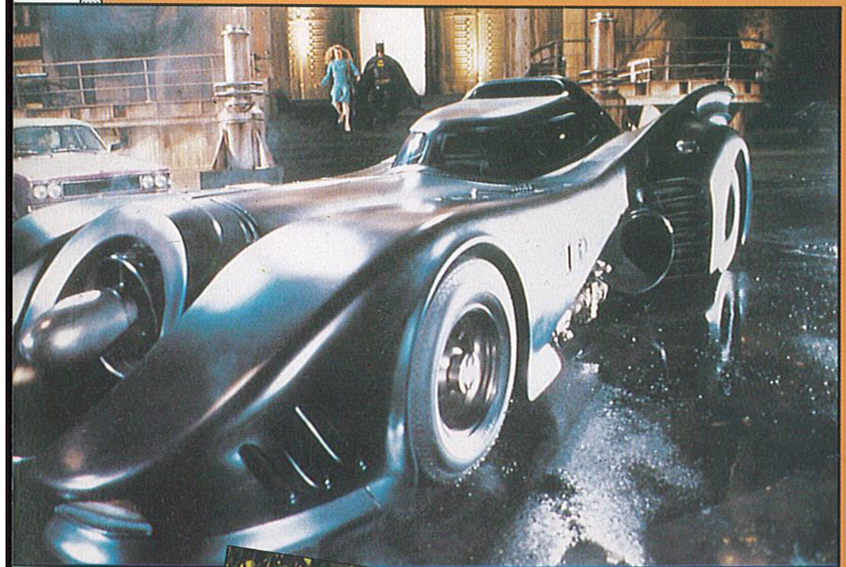

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ADAM ADAMANT LIVES!
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# editorial

The Journal of British Fantasy Television

P.O. BOX 1015, BRIGHTON BN2 2YU

ONE BONUS about the D W B Specials is that they allow me rather more room to comment (though that may not necessarily be a bonus for the reader!). As always I hope you'll find plenty to interest and entertain, and this time we've covered as wide a variety of topical programmes and related films we could manage!

Our cover this issue was painted by Paul Redfearn in recognition of the new story voted the all-time 'Doctor Who' classic (see page 30). It's his first piece of 'Who art, and I'm sure it won't be his last. Paul can be commissioned for work at this address: 45 Broadfields, East Molesey, Surrey KT8 0BW.

Following a premature press release issued by Holdcourt manufacturers of the TARDIS Telephone - to Marvel and CT concerning our original ad in D W B#66, editors John Freeman and Brian Robb have agreed to print follow-up retractions clearing the ad "concerned" (and therefore D W B's name) of any intentional deception. The deception lies solely with the suppliers of the B-grade telephones - Roger Bentley Developments - shotguns and all, but that's another story. We would like to stress our regret at the inconvenience this has caused to any of our readers.

## COMING SOON: THE MASTERS OF LUXOR

YOU MAY RECALL last month that we billed this issue as containing an exclusive feature on 'The Masters of Luxor' - Anthony Coburn's second 'Doctor Who' script originally commissioned as the second story. On discussing ideas for the feature with his son, Steffen, various interesting and eye-opening facts began to emerge concerning the story's startling similarity with other 'Who stories, notably the one that replaced it ('The Daleks') and one transmitted earlier this decade... Other facts have also come to light concerning Coburn's brief involvement with the programme which we feel warrants more research and so couldn't be done justice this issue. Instead we will be presenting a major interview with his wife, Joan, within the next few months which is guaranteed to lift the lid on the roots of 'Who, and as an extra-special bonus, as the official holder of the rights of the script, Joan has given permission for D W B to reprint, in full, all six episodes of 'The Masters of Luxor', so you can judge for yourself whether it bears striking similarities to other scripts, and indeed on how the programme would have evolved had it been made.

We are currently deciding on how best to present this major feature (probably an episode a month over six issues) and will announce the decision, together with an update on our progress, next month.

Until then, GARY

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# news

## ALL CHANGE FOR SEASON 27?

**THE RECORDING of Season 26 came to an end on August 3rd, and with it the climax of Andrew Cartmel's three year tenure as script editor.**

His time on the show will have seen **Doctor Who** swing from comic strip-style buffoonery to gritty gothic drama by the time Season 26 has been aired, but to date his contribution to the series is held in generally low esteem by the fans, as reflected in **DWB**'s series survey results later this issue. The BBC, evidently pleased with his first television work, have awarded him the rôle as script editor of the 1990 season of Casualty, their highly - rated hospital drama series, for which he is now starting to commission scripts.

And his legacy on **Doctor Who** could be felt for some time yet as he has already gathered together a series-worth of story treatments for the 27th Season, which will go ahead pending a major revamp by his incoming successor.

### MAJOR DEVELOPMENTS

However major developments are likely to influence the shape of Season 27. Although it hasn't been given the official go-ahead, the BBC are believed to be very aware of **Doctor Who**'s current high profile and wish to maintain it. The sombre-jacketted Sylvester McCoy has even been featuring in trailers advertising the BBC's best autumn fare.

But producer John Nathan-Turner has once again gone on record as stating he doesn't want to think about producing the next (27th) season, which of course means it is quite proable he will be staying on the show. Yet with Season 26's climax marking not only his tenth anniversary as producer of **Doctor Who** but also his fiftieth story, he may well decide this time that enough is enough! It's also reasonable to assume he would want to leave on the crest of a wave after his finest season since his first (Season 18) back in 1980.

### WHO AFTER JN-T ?

As one of the last remaining staff producers at the BBC, the big question, of course, is **who** would succeed him ? In line with more and more of their output, Season 27 could well see the BBC tendering the series to an independent production company, which would result in the biggest shake-up since the introduction of colour to **Doctor Who** exactly twenty years ago!

The reassuring link between Season 26 and 27 if the show is tendered would be Sylvester McCoy - who has signed for a fourth term as the Doctor - and Sophie Aldred who, many will be delighted to learn, has agreed to stay for at least eight more episodes as Ace, after which she has asked to be written out of the series.

The next few months, therefore, could prove to be the most important in terms of the series' direction and evolution for many years...

### SEASON 26 SLOTTED IN

**With only** post-production work necessary on the last two recorded stories, Season 26 has again been allotted the 7.35 slot on Wednesday nights opposite Coronation Street (now repeated in a Sunday omnibus in **Doctor Who**'s favour) commencing 6th September. However at least one (and maybe more) episodes of **Curse of Fenric** have been allocated 30-minute episodes...

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**THE ULTIMATE ADVENTURE ended its successful run on August 19th in Eastbourne, and won't be resumed this year.**

Originally Mark Furness Productions had hope to take the play to New Zealand but experienced problems with the arrangement for getting the sets shipped over in time. The show is officially rested although Mark Furness is looking into the possibility of resurrecting the tour next year.

### HANCOCK STALLS AGAIN

Meanwhile the clearancing procedure for the novelisation of **The Ultimate Adventure** has ground to a halt because Terry Nation's agent - Roger Hancock - is not satisfied with the arrangement being offered by W.H.Allen. However a basis for agreement has been reached concerning the two Troughton/Dalek stories but contracts are waiting to be signed before they can be novelised. **The Pescatons** LP released in the mid-70's has also been approved and will be materialising in book form written by poll-winning author Victor Pemberton.

W.H.Allen have announced minor alterations to their early 1990 line-up, which now reads: (Jan)**Planet of Giants**, (Feb)**The Happiness Patrol**, (Mar)**The Space Pirates**, (Apr) **Remembrance of the Daleks** and (May)**The Curse of Fenric.** All contracts regarding the Season 26 novelisations have been agreed and the stories will again be penned by their original television authors.

Thanks to Peter Darvill-Evans

# "I wouldn't join, would you?"

**THE DWAS have been ordered to clean up their act by the BBC, following an astonishing slide in services offered by the society over the last 12 months.**

**Doctor Who** producer John Nathan-Turner was prompted into demanding the clean-up after it became known that Marvel and BBC Enterprises had been inundated with complaints from DWAS members concerning the non-arrival of the society newsletter CT and DWAS executive members' general aversion in replying to members' queries.

It is even rumoured consumer affairs programme That's Life were considering investigating DWAS' activities after receiving complaints from younger members who had invested £9 for services they were not receiving. Apparently this report was quashed because it was felt it might reflect badly on the BBC.

### HINTON FOR PRESIDENT

This development is the latest in a catalogue of mounting criticism affecting a society which many feel to be outdated. At a recent exec. meeting to discuss how the DWAS could spruce up its services, even the recently-recruited society co-ordinator Craig Hinton conceded that in its present state: "I wouldn't join, would you ?". Hinton believes the main problem lies in the fact that DWAS no longer provides services (such as news, conventions etc.) that can't be found elsewhere and usually of a far better quality. Even DWAS' once-renowned Local Group network is now in disarray after an attempted revamp following John Connors' much-publicised dismissal.

A suggestion Hinton has put forward would be to scrap CT and replace it with a typed photo-copied sheet to be mailed to members **only** when there is enough news! TARDIS would become a glossy, feature based bi-monthly to compensate, competing with The Frame.

Hinton is threatening to unleash his "masterplan" to wind up the society if his ideas aren't met with approval or if the society slides even further into disrepute.

But while the future of DWAS hangs in the balance, Hinton has also been concerning himself with more trivial matters. As well as forcing the newly formed international **Doctor Who** society IDWAS (see DWB#66) to change their name to IDWN (International **Doctor Who** Network) to protect DWAS' 'name', it is also alleged he is in the process of changing his official title from co-ordinator to 'President', a title which would supposedly exercise more authority.'

### BLAZING ROW

An emergency meeting to discuss DWAS' problems was held in Central London on August 10th, but ended in a blazing row in which Hinton put his resignation down in writing, but withdrew it before the end of the evening - an incident the several or so DWAS exec. members who attended would rather forget.

Meanwhile the society faces future turmoil with CT editor Brian Robb announcing his resignation with the December issue due to escalating differences with Craig Hinton.

**DWB** contacted exec. member Julian Knott of merchandising for his views on the matter, which is also one of "discontent. I probably won't be staying much longer."

In the mean time members will have to contend with DWAS as it stands, but at least they have the choice of whether to renew or not while the DWAS exec. continue to argue among themselves.

As a sidenote, the 'August' issue of CT has been cancelled and will now be combined with the September issue to form a 16-page "special" issue to enable the cover date to at least half coincide with its publication date for the first time this year...

### MAURICE COLBOURNE DIES

PICTURED WITH CO-STAR JAN HARVEY

MAURICE COLBOURNE, who played arch villain Lytton in **Resurrection of the Daleks** (1984) and **Attack of the CYBERMEN** (1985) as well as appearing in the BBC's production of **Day of the Triffids**, died on August 4th of a suspected heart attack.

The 49-year-old actor was best known for his rôle as Tom Howard in Howard's Way and had only completed half of the new autumn series before he was taken ill at his holiday home in France after a sailing trip. He is survived by his wife Jeany and his two daughters.

### WHO's IN PANTO...

**BELIEVE IT** or not it's almost time for Mother Goose to come out of retirement again as several top **Who** stars line up panto appearances for the Christmas season.

Jon Pertwee has been signed up to appear in Dick Whittington at The Yvonne Arnaud Theatre, Guildford, where he'll be playing Alderman Fitzwarren.

Colin Baker will be taking a trip to never-never land - masquerading as the Dome Theatre, Brighton - to tackle the rôle of the villainous Captain Hook in Peter Pan.

Fans in the north needn't despair as Sylvester McCoy will be all wishy washy in a new production of Aladdin at the Palace Theatre, Manchester. **Ultimate Adventure** director Carole Todd will be at the helm.

### BRIEFLY...

**It looks** as if the off and on saga of who will be the movie Doctor is set to continue as DWM reports that Coast to Coast have apparently now bought out the exclusive rights to produce a **Doctor Who** movie, just before their original two-year option ran out. We'll believe it when we see it...

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**Unfortunately** the missing episode the BFI is alleged to hold from Season 3 was not unveiled at the recent NFT 60's weekend. Fingers are crossed that it doesn't turn out to be another hoax...

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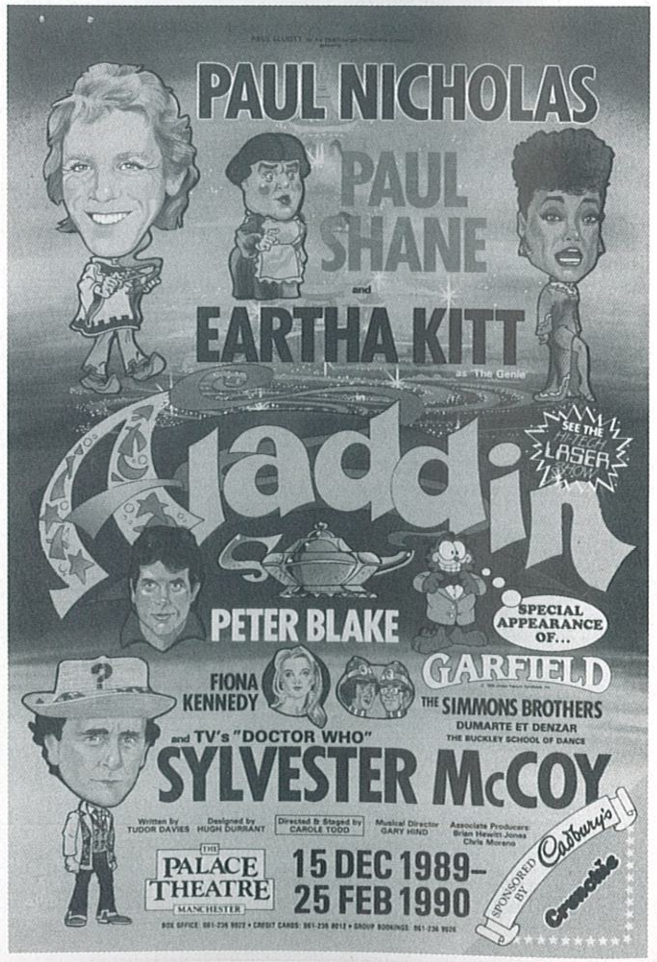
**Sylvester McCoy** has been added to the DWM 10th anniversary sign-in celebrations to be held at Centrepoint in October, alongside John Nathan-Turner.



## NEW RELEASES FROM 'SILVER FIST'

**DAVID BANKS' company Silver Fist is set to release two 'Doctor Who' audio cassettes in September.**

The first is titled The Early Cybermen and follows on from the already available Origins of the Cybermen by chronicalling the Cyber-exploits from **The Tenth Planet** to **Invasion.**

The second tape is titled The Ultimate Interview and features Colin Baker and David Banks in conversation during the UK tour of **The Ultimate Adventure.** Having had a sneak preview of the tape I can reveal that it tells more about the **real** characters beneath their public exteriors than any interview so far. Both tapes will be available from the Who Dares address.

# "THE BBC GOING DOWNHILL ...AND FAST!"

*Robert Gairey, Cardiff (31-7-89)*

**I wholeheartedly agree** with the content of Jean Riddler's article in **DWB**#68: the BBC is going downhill, and **fast!** It annoys me when, every January, the Corporation shows off about how well it is spending our licence money via that unbelievably self-congratulatory and indulgent See For Yourself. It is becoming increasingly apparent that all the bosses really care about these days is gaining the maximum possible audience with the minimum possible money, regardless of quality. The present obsession with ratings is having a dire rebound affect on the standard of the programmes with the schedulers looking more and more towards soaps, game shows and chat shows to fill their slots. The acclaimed period dramas and literary adaptions which enriched the BBC of the 70's are now few and far between. One need look no further than Saturday evening; once a traditional haven for top-notch drama series (The Duchess Of Duke Street, Wings, to name just two...) now reduced to showing limp comedy and glitzy (though ultimately cheap) game and variety shows. (Ed: Tabloid TV in short).

What annoys me even more, however, is the BBC's cavalier attitude towards its own dramas, and particularly towards those of us who have appreciated them. The axing of the Sunday Classics is typical of the way in which planners are sacrificing quality for the sake of ratings and their own penny-pinching ideals.

Many people have cried out in recent years for another chance to see highly acclaimed vintage series like The Forsyte Saga, but does the BBC give a damn about their interests ? No, of course not. Instead, it releases the whole lot on video, expecting us to find a mere £130 for the privilege of again seeing a series we ourselves funded! But this is typical of the BBC's increasingly mercenary attitude. It is shuddering to think that the money I recently forked out for the video of the BBC's brilliant (but never repeated) adaption of Bleak House will be ploughed back into the Beeb to help fund Sue Lawley's salary for her new chat show, or worse, to make even **more** episodes of 'Allo 'Allo.

Of course, we science fiction afficianados suffer more than most. **Doctor Who** and **Blake's Seven** fans in particular are constantly sneered at by the BBC who make the seldom sci-fi series only with resentment, forever finding an excuse to reduce its output even further. Take their treatment of **Star Cops**, for example. To appease us during the **Doctor Who** hiatus, the BBC promised a "spectacular" new space-drama series, more up-to-date and with better special effects than anything previously shown. So what do they do ? They consciously schedule the series to go out on a Monday evening on BBC2 and in the middle of **summer** to guarantee the least possible number of viewers! They then used the poor ratings as their excuse to cancel it, claiming science fiction is no longer popular. This after the decision-makers had already displayed clearly their resentment at having to fund such an expensive series with money that could have been more economically spent on more chat and game shows. The unwillingness to part with money sways BBC policy far more than any genuine belief in the supposed unpopularity of science fiction, as proven by the perpetual repeats of the appalling **Buck Rogers** series, which costs them little to import.

I felt I had to get these feelings off my chest and **DWB** is now one of the few places left to air such grievances fully. A letter to Points Of View, Open Air or the BBC itself would only be scorned upon, laughed at or ignored.

*ED: One shouldn't overlook the fact, also, that* ***Doctor Who****'s survival - as defined by BBC1 controller Jonathan Powell (once, ironically,* ***himself*** *a producer of the kind of high-class productions you mention, Robert) - is dependent on the continued funding, to a* ***large*** *extent, from BBC Enterprises!*

### UNREALISTIC EXPECTATIONS

*Vaughn Stanger, Middlesex (30-7-89)*

**Maxwell Rowan** makes some interesting points about the possibility of improving the quality of TV images (re:DWB#68).

I am a research student actually working in the field of picture enhancement and I would like to clarify a couple of those points, just so that **Doctor Who** fans do not suffer from any unrealistic expectations.

I write software to deblur digital images. Currently, such software takes about 90 seconds to **partially** deblur a TV-size image. I should point out that we use very fast minicomputers with additional array processors to speed up the calculations! TV frames are refreshed or updated at 25 frames/sec, so **The Daemons,** for example, consists of about 190,000 frames. Assuming these could be digitalised - an enormous job in itself - the non-stop required computer processing time is about 17 million seconds...or around six months! Obviously, in around five-ten years time we can reasonably expect computers to be much faster and processing techniques to be more efficient. Even so, I doubt that it would be commercially viable to apply the techniques of the kind that I work on to long duration TV recordings.

All is not lost, however. Much simpler image enhancement techniques do exist, which although not offering such effective performance might become available as "add-ons" to domestic video technology. Such developments may be of benefit to **Doctor Who** and all science fiction and fantasy fans in the next few years.

Incidentally, with reference to Jeremy Bentham's article in DWB#66, at least one Japanese company now markets a VHS video recorder which can play both PAL (625 line) and NTSC (525 line) videos on a standard PAL television. It was mentioned in a recent edition of New Scientist.

### 25th ANNIVERSARY "A NON-EVENT"

*Kenneth Horlock, Kent (1-8-89)*

**I'm sorry** that my comments about the Radio Times in DWB#66 angered Brian Robb so, but I stick by them, although I concede they were based primarily on my disappointment of their coverage of **Doctor Who**'s 25th anniversary. The lack of a cover, and the slap-dash feature inside, has left a nasty taste with me. They made the whole thing look like a non-event and, considering the effort they've appeared to put into other special anniversaries before and since (**Superman** and **Batman**'s 50th, Blue Peter's 30th, Radio 1, 2, 3 and 4's 21st, all of which were featured prominently at the front of the magazine while **Doctor Who** was somewhat hidden at the back), you can't **help** feeling a little left out, to say the least.

Why wasn't there a **proper** retrospective of 25 years instead of a quick glance at some (not even all) of the companions ? Why wasn't there a preview of any sort of the special anniversary (the only story last year, ironically, not to rate a photo) ? And why, if **Chronicles of Narnia** was rated so highly that it got a cover, wasn't that cover the previous week to publicise its **first** episode ? Highlighting episode two just made it **look** like they were desperately looking for any excuse to keep **Doctor Who** off the cover! Paranoid ? Maybe, but **Doctor Who** was **the** major TV (not just BBCtv, but **TV**) event of that week. Most of the national dailys recognised that fact, as did other publications. Only the Radio Times - the only one with any **real** obligation to cover it - seemed to play it down. **Why??**

Changing track, how on earth could they have overrun each episode of **Curse of Fenric** by 10 minutes ? And why can't the BBC find a slot for an extra episode ? They could start the season a week earlier for one thing, and cut an episode from the 10th repeat of season 670 of Don't Wait Up or such like. Also, what will they replace Season 26 with when it finishes ? Probably a couple of those half-hour Carry On... compilations - a predictable filler between **Doctor Who** and the New Year schedules. But where's the major scheduling disaster if they only show two of these oft seen shows rather than three ? Maybe they're afraid that if they let **Doctor Who** get away with this sort of thing, everybody'll try it; "Oh **please,** Mr.Powell, we've accidentally over-run EastEnders by twenty minutes..." I bet they'd find space for **that!**

Hey, as I write the BBC continuity announcer has just remarked that over on BBC2 in a couple of minutes there will be "a change to the advertised programme...". How many times have we heard that little gem before ? They can find space for an extra show when they want to, and that's just at a few hours notice. Yet they've got two **months** to find space for an extra **Doctor Who** episode. They won't, of course, but don't let them kid you they can't. Having said all that, though, over-running those episodes was a stupid thing to do in the first place!

*Laura McKnight, Edinburgh (4-6-89)*

**On hearing** that **The Curse of Fenric** has over-run on all its episodes has only reaffirmed my view that **Doctor Who** is stifled within its 25-minute format. I think it's about time, after nearly 26 years, that it came into line with the majority of BBC programmes and adopt a 30-minute format. Not only would it make the writer's job a lot easier, the stories would flow a lot better, and it would be easier to fit into the schedules thus possibly releasing it from its graveyard slot opposite Coronation Street.

Whilst flicking through the pages of DWB#66 I was horrified to see a full 4

pages devoted to **Blake's 7**. It's hard to believe that so much can be written about an over-rated and now defunct sci-fi programme which hasn't been on our screens for nearly **ten** years!
*Ed: Oops! Regarding your former point, Laura, in ITV terms* **Doctor Who's** *24 or so minutes would equal a 30-minute slot once commercial breaks had been timed in. For example, there is far more footage in a half-hour edition of EastEnders than there is in a similarly-timed episode of Coronation Street.*

### WAS THERE A GRAND PLAN ?

*Douglas Strang, Lanarkshire (28-6-89)*
**What** a load of rubbish from Nick Cooper in **DWB#67**, and the same goes for Craig Hinton in #65. Both are making the fundamental mistake of assuming there **was** some grand plan by Cartmel to make the Doctor some kind of Superman. For some reason Nick has taken the wild statements of Craig's retrospective as if they were put forward in the show itself, ripping apart these claims as some sort of proof of Cartmel's incompetence.

The fact is, nowhere in the 14 episodes of Season 25 is there even a suggestion that the Doctor is all-powerful. Knowing a lot about what's going on in each of the stories doesn't make the Doctor "all-knowing". Season 25 changed nothing about our knowledge of the Doctor. Has no-one stopped to consider that the "Didn't we have trouble..." line is a genuine slip of the tongue, and the Doctor really has nothing to do with the creation of the Remote Stellar Manipulator ? Nor is there any hint that he came into contact with Validium before he launched it from Earth in 1638.

And what of Lady Peinforte's revelations ? Could she not have been completely wrong ? She claims the Nemesis statue told her about the Doctor's past - perhaps it lied. Perhaps she misunderstood it. The Doctor seems disturbed by her threats, but obviously not disturbed enough because he gives the bow to the Cyberleader. Surely this is because he knows he has got nothing to hide and Lady Peinforte knows nothing ?

Nick refers to the Doctor's "opening rant" to the Emperor Dalek, saying "Who but madmen believe themselves thus ?" But who says the Doctor really believes all this ? His attitude to Davros is completely different from his asides to Rachel, Gilmore etc. Clearly his boasts were part of his attempt to provoke Davros into using the Hand.

Season 25 therefore gives us no real evidence for the Doctor being a "contemporary of Rassilon and Omega" or being "much more than just a Time Lord", and similarly Craig's 'Cartmel masterplan' theory is non-existent. Therefore the Doctor is neither an all-powerful God, nor "totally senile". He is a normal Time Lord, born millenia after the Old Time/Omega/Rassilon/creation of Validium/RSM, and Season 25 says absolutely **nothing** to contradict this!

Nick Cooper should have been criticising Craig Hinton's imaginative ramblings rather than taking these as a basis for criticising the present production team.
PS: If JNT can't get **Curse of Fenric** extended to five episodes, why doesn't he try extending each episode by five to ten minutes (would anyone miss five minutes of Wogan for four weeks) ?

*Paul Lang, Glasgow (18-7-89)*
I **was** disappointed to hear that the production team had been refused an extra episode for **The Curse of Fenric**. Perhaps they could be allowed an extra five minutes on the end of each episode. It has been done before (**Trial** 14) and if the series is again broadcast after Wogan, I don't suppose anyone would really mind five minutes being lopped off his show for a month.

*Dave Smith, London N16 (28-7-89)*
**I would** like to add some comments to the recent debate in **DWB** on Season 25. While I agree with Nick Cooper's excellent article and with Tim Munro's letter (**DWB#67**) that Cartmel's 'masterplan' to re-introduce 'mystery' into the programme was absurd and failed miserably, I feel that it is not yet necessary to conclude that the Doctor is insane since, as usual, the JNT/Cartmel approach was so weak and half-hearted that the previous 24 years history of the programme were not swept away. Fortunately.

Instead, a few vacuous hints and plot holes, more down to bad producing than anything else, are all that make up Cartmel's ludicrous 'masterplan'. A faux pas in **Remembrance of the Daleks** that could be missed in the twinkling of an eye, and could just mean that he meant "we" to refer to Timelords. A quick speech thrown in at the end of **Silver Nemesis** in which the Cyberleader isn't interested and where there is nothing "so unspeakable, so terrible, that its revelation would mean the end of all the Doctor's battles" (Craig Hinton, **DWB#65**) since when the Doctor says all his battles are over he is **bluffing** - he refuses to give Peinforte the Nemesis despite her threats and defies her to do the worst (**watch** the episode, Craig, instead of toadying to JNT).

MLG Promotions Present

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Doctor Who Event
of 1989

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I wish to register for both days*
Saturday only*
Sunday only*
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£. . . . . . . . . . . . .
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ADDRESS. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
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Finally, un-explanations in **Greatest Show**, again down to cuts and sloppy production, since JNT is more interested in cameo rôles than a strong plot (it was ridiculous that the dénouement was so disappointing when so much time had been wasted on the ludicrous Peggy Mount).

I don't want to snipe at all of Craig's many acrobatic attempts to explain away Cartmel's half-baked ideas ("mystery" to Craig), but one **has** to be answered. The First Doctor did **not** visit Windsor in 1638 since Peinforte recognises McCoy's Doctor ("that little man...") who presumably must have gone with Mel before **Dragonfire**.

I agree that there is a new mood around the Doctor, but most of it is down to spin-offs and precious little to the efforts of JNT and Cartmel. Too much is made in **DWB** of Sylvester's Doctor: while agreeing that his portrayal is excellent and in the 'old school' of Doctors, the fact is that the plots during his era have been the worst **ever**, the only decent adventures being **Remembrance** and perhaps **Dragonfire**. Even average adventures from the Davison era rise head and shoulders above today's.

*Michael Seely, Norfolk (8-7-89)*
**Andrew Cartmel** appears to have gained as much resentment from the fans of **Doctor Who** far quicker than JNT and Eric Saward lumped together!

I sometimes wonder if he actually realises what the job entails. To quote Gary Russell: "He sure ain't no Robert Holmes"! He and his merry band of new writers seem to find it impossible to keep the episodes down to 25 minutes each. Someone is going about their job the wrong way when no-one notices that each of the **Fenric** episodes were five to ten minutes overlength! What on earth is Cartmel up do, I mean, what **do** they do in rehearsals ?!

The production team may loathe the idea of cutting Ian Briggs' material, but it is necessary to keep within the time limits imposed. They can't expect the granting of an extra episode just because the script editor (or/and director) cannot do his job properly. No doubt the editing of **The Curse of Fenric** will leave out the vital explanations and retain such superfluous scenes as Nicholas Parsons being strung up by social workers! And no doubt when the fans point out all the plot holes, inconsistencies and more structural defects than a block of council flats, Briggs will gleefully tell everybody to "read the (damn) novelisation"!! After **Dragonfire**, thanks, but no thanks.

As for the Doctor, it will take more than Ian Briggs, Sylvester McCoy's sneers and a dark coat to make him mysterious. Jeremy Brett successfully made Sherlock Holmes a fascinating figure. Sylvester won't as long as he listens to jazz, backward rolls and plays the spoons in the face of danger. Cartmel is turning him into a comic-strip 'hero' and a Grecian God, his love of American comic-strips shining through glaringly: "With one bound, he launched the Hand of Omega/Vallidium and destroyed Skaro!/the Cyberfleet! With one bound he zapped the Gods of Ragnarok! With one bound he single-handedly overthrew Terra Alpha"! Hmm. Hartnell took seven **months** to stop Tegana!! No longer does the Doctor encourage the down-trodden to help themselves; he just leaps in there, regardless of the consequences! The Doctor has never caused such destruction before, with the exception of **The Evil of the Daleks**, but that was to prevent the Daleks conquering Earth. In **Remembrance** he lured them to Earth. Or did he ? No one really explained. No one bothered to.

Finally I'm delighted (horrible JNT word) by the success of **The Daleks** tape. I just wish the **Expedition** video could have had the two **Edge of Destruction** episodes added on. They would have needed little clearance. A wasted opportunity.

### "JNT IS THE WORST PRODUCER"!

*Jonathan Burt, Surrey (1-7-89)*
**Who** is Marvel trying to fool with their survey results in #150 ? True, JNT **has** given us some great stories - but for every great story there have been at least five sub-standard ones! His weakness as a producer is made clear by the fact that the script editors in his era have done all the guiding of the direction of the programme. JNT did nothing to prevent Cartmel misinterpreting the point of the show. The only consistency in his era has been the artificially over-glossed production values. These are just a few reasons why JNT is the **worst** producer.
*ED: As our survey results show this issue, most of fandom would appear to agree with Jonathan,* ***despite*** *the appalling display of sycophancy JNT enjoys from DWM and the leading* ***Who*** *gloss-'zines who receive cosy location invites in return.*

*Adrian Last, London N7 (24-7-89)*
**Congratulations** on a consistently fine magazine. I'm prompted to write since having got into **Doctor Who** again recently I find it the most informative, entertaining and reliable magazine covering the series. It is welcome to someone who can't stand the low standards of criticism contained in other magazines.

As someone new to **Doctor Who** fandom it comes as no surprise to see the usual cliquiness and bitchiness that seems to arise in any minority interest group. This seems to be the case with any group I've been in. Why should this be I wonder ?

*Simon O'Connor, Jersey (30-7-89)*
**DWB** is now produced at a standard of quality that few, if any, fanzines have ever reached. To produce a monthly glossy, full colour A4 magazine which also contains high quality articles and the latest news is no mean feat. All this while DWAS is fading away losing hundreds of members a year!

I'm sure I am not the only reader who would like a complete set of DWBs. Have you considered the idea of doing a limited edition reprint of your early issues, similar to the Skaro reprints you offered in #48 ?
*ED: We are seriously considering the possibility of culling the best articles, artwork and photos from our first fifty issues in one publication. If writing in to DWB, please enclose a note stating whether you would be prepared to purchase such a magazine. If response is favourable we may release it in the 1990 subscriptions.*

### DWAS's WORRYING STANCE

*Andrew Pixley, Nottingham (31-7-89)*
**The DWAS/CT** controversy does worry me. Personally I feel that you should restrict it to the letters column and not take a stance on it yourself (as with blowing the so-called CT "scoop" on page two of **DWB#68**) as your readers seem to be doing quite well with their own vociferous offerings.

I've not been in DWAS since 1978 myself, but I've kept an eye on its output and having seen the May CT a fortnight ago - which I gather is the latest issue - I must say that I was very disappointed with its content. I was also worried - as I know other DWAS members have mentioned to me in conversation and correspondence - by this stance of those at the top saying "Look, we're giving up our free time to do this you ungrateful bastards so be lucky for what you bloody get"! I think running something like CT or the DWAS is a vast responsibility and a service which you shouldn't take on unless you **can** cope with it. More worrying is when you see the people involved in running societies not keeping up with society commitments due to "lack of time" - and yet still get their names appearing as writers in magazines where they can get paid. Okay, it's nice to have the money, but your **first** duty in a position like that should surely be the society ?

Michael Seely's letter is interesting, and I hope that just because I work for John and the gang at Marvel this isn't going to sound too biased. The problem with DWM is simply that a lot of the fans don't bother to buy it and treat it with contempt. When Marvel suggests that **Tomb of the Cybermen** may not be the classic everyone remembers, well, that's merely a suggestion. After all, nobody's seen it since 1967, the memory can cheat and so on. However, I must admit that the audio alone gives me the feeling that it was a highly atmospheric story...

The best piece of the issue - which has prompted me to write in - is Julian's review of John Peel's book. I got my copy the other week and it's a bitter disappointment with the exception of the two chapters Julian mentions. It's a brilliant review, hits the nail on the head exactly and there's nothing more I could possibly add to this. A superb piece of writing and a very well-balanced review.

*Jeremy Spencer, Cheshire (25-7-89)*
**Having** seen a recent copy of CT, it hasn't inspired me to rejoin DWAS as **DWB** provides a much better service which is a **fact**. The rot set in with DWAS in 1985 which is why I didn't renew and the way they're going I reckon it could fold if a rival group is set up on a big scale. The society is old hat and has outlived its purpose and should have the guts to relinquish its right as the official fan club. It's time for the DWAS to move over.

Michael Seely's letter was brilliant. I think they should re-name DWM the JNT Monthly. I bet very soon we will have a producer's page as a regular feature, enabling him to find endless ways of stressing the phrases "I'm delighted and surprised" and, of course, "Stay tuned"!

*Tina Stitzer, Florida, USA (3-7-89)*
**I felt** compelled to write after reading the letters in **DWB#67**. I was cheated out of six months-worth of my DWAS membership and it took six letters, four SAEs and the

kind help of Ian McLachlan to finally sort it out. As to the big cover "exclusive" in the June CT, I wouldn't know about that. I only just got the April issue on June 28th! An international DWAS is long overdue.

**DWB** makes subscribing easier by giving a dollar amount for us in the States and accepts our personal cheques, unlike DWAS. Thank heavens for **DWB.** It comes like clockwork. I wouldn't be without it.

*Jon Bishop, Swansea (2-8-89)*
**I got** as far as sending DWAS only my second SAE before I gave up! And now that I'm reading all about the service they provide, I'm glad I never got a reply! DWAS, thanks, but no thanks.

Regarding the recent video releases, why bring out three new titles all in the same month when surely it would be more shrewd to release one a month for three months ? This would give each tape a bigger boost on sales and also fans with limited resources wouldn't be stuck on which video to buy first.

### CUT!...JUST FOR THE HELL OF IT!

*Rob Freeman (1-8-89)*
**I was** interested to read the letters from Stuart Pester and Jeremy Barker in **DWB**#68 concerning cuts in the BBC **Who** videos. Jeremy was quite right about the cut he noticed in **Pyramids of Mars.** The bad news is that this was not the only one! Other snippets removed included: Sarah jumping into a small hollow to avoid the mummy; Namin discovering Warlock's dropped bowler; Laurence offering the Doctor his hunting rifle; the Doctor, Sarah and Laurence leaving the priory via a window and many small chops in scenes concerning the old poacher. Stuart asked about the bits dropped from **The Time Warrior,** and the only one I noticed was the scene where the Doctor is chased around the courtyard by Irongron's thugs. In the original it lasted about 30 seconds longer and the trimming certainly robs the scene of the intended humour.

As for cuts in **The Ark in Space,** as far as I can ascertain there aren't any! Jeremy mentions scenes between Vira and Noah, but I understood that this never made it to the original transmission. The only alteration as far as I could see was the disposal of the original title sequence which, for **The Ark in Space** only, was tinted a weird shade of gold!

Trivial as these cuts may seem, the question arises as to **why** bother to perform them at all ? The bits dropped are hardly offensive and it can't be due to a desire for uniform length as all the tapes vary slightly anyway. After all the hassle of copyright clearances etc., why does the BBC tamper at all ? Why not release the entire uncut version ? It's almost as if someone is weilding the scissors just for the sheer hell of it!

*Steve Whitton, Munich, W.Germany (11-7-89)*
**I enjoyed** Julian Knott's review of the new video releases in **DWB**#67, although the suggestion that BBC Enterprises is fleecing the fans of an extra £10 for the **The Daleks** tape I couldn't quite agree with. I couldn't help wondering if there was a **genuine** reason for the BBC issuing it over two cassettes.

Most older fans are probably aware that the quality of these older stories is now relatively poor. If VHS is anything like Beta, the optimum time length for a cassette is around 130 minutes. A Beta L500 cassette can record approximately 130-140 minutes of material and the tape thickness is the same as is used in the L370, L250 and L125 cassettes. The tape used in an L750 is thinner than all of these and an L830 is thinner yet again. The thickness of the tape used is very important not only for the sake of the stretch damage but also for the quality of the copy as the particles bond generally better on the thicker tapes and therefore offer the potential of a better, longer-lasting recording. I wonder if the BBC released this story over two tapes for this reason bearing in mind the quality of the master was not first-rate to begin with ? I personally would welcome another two-tape story (perhaps **The War Games** ?).

Despite the poor quality of **The Daleks** and the very basic special effects, I found I enjoyed this **adventure** far more than the fancy **Remembrance of the Daleks!**

*Ronald McDevitt, Fife (23-7-89)*
**Regarding** the editing of BBC Video releases, **Day of the Daleks** can also be added to the list of casualties. During the scene which formed the end of episode three, with the Doctor subjected to the mind-analysis machine, only one image of each of his previous incarnations can be seen. I can clearly remember two or three stills of Hartnell and Troughton being used. Judging by the cover of the US version of **The Deadly Assassin** (reproduced in **DWB**#68), it seems to have fared far worse as the running time is only 85 minutes!

One area I can't agree with most fans on is the desire to leave all opening/closing credits intact on each release. Most of the revenue from videos comes through rentals and not sales. How would a casual hirer react when, just as the story is coming to a climax every 25 minutes, their train of thought is interrupted and their viewing intruded upon for the next three minutes or so ? It's a bit like you or I hiring a movie and finding it riddled with adverts! They may well think twice about hiring another **Doctor Who** title.

Regarding Peter Linford's poll comments last issue, I agree with him in his surprise at the constant success of **The Web Planet** (though I don't agree it is mega-boring as the first two episodes are quite good).

I can only assume anyone voting for this story is doing so on the strength of the admittedly well-written novel and have not seen it since its original transmission, or perhaps they have nostalgic memories due to the amount of publicity surrounding the broadcast of this story ? To me, this is the classic example of a low budget being unable to do justice to an over-ambitious script. On their own the Zarbi are fine, but are totally unconvincing - along with the Menoptera - when seen alongside the regulars who have to be admired for keeping straight faces! This is one story which confirms JNT's argumant that the memory cheats.

It is a pity a lot of the Hartnell fans feel unable to criticise the early stories when reviewing them as this can lead to disappointment for someone seeing them for the first time and expecting good things. I know I felt cheated on first viewing **The Tenth Planet** as I'd always been led to believe the original Cybermen were convincing. I was quite unprepared for the makeshift costumes and sing-song voices I was confronted with.

### THE RAGNAROK FANS

*Willie Hogan, Kent (27-7-89)*
**Thanks** for #68. The contents were varied and interesting and the cover was absolutely wonderful. **DWB** justs keeps on getting better and better!

I recently saw **The Ultimate Adventure** for the second time and to be honest I can't help feeling it has lost something vital now Colin Baker has taken over. I don't think he manages to carry the show in the way Pertwee did, and for some reason his costume now sports purple lapels and sleeves and the shirt has question marks sprinkled all over the arms as well as on the collar! Whereas Pertwee stood out above everyone else, Baker just seems like another member of the cast.

*John Ross, Scotland (5-7-89)*
**I attended** the Tuesday evening performance of **The Ultimate Adventure** in Edinburgh. Things were looking pretty grim ten minutes before curtain up with the barest sprinkling of people in the massive auditorium, but I believed the fans present would extend some sort of welcome to the performers and that this would help to create a little atmosphere. Unfortunately those suffering from - as Andy Thomas (#68) put it - "fan menopause" were present. Some in the front row made no effort to enjoy themselves and made even less effort to give decent applause at the curtain call. Such shabby behaviour disgusted me, and if any of those Ragnarok fans were members of the Edinburgh Local Group then they should doubly be ashamed of themselves.

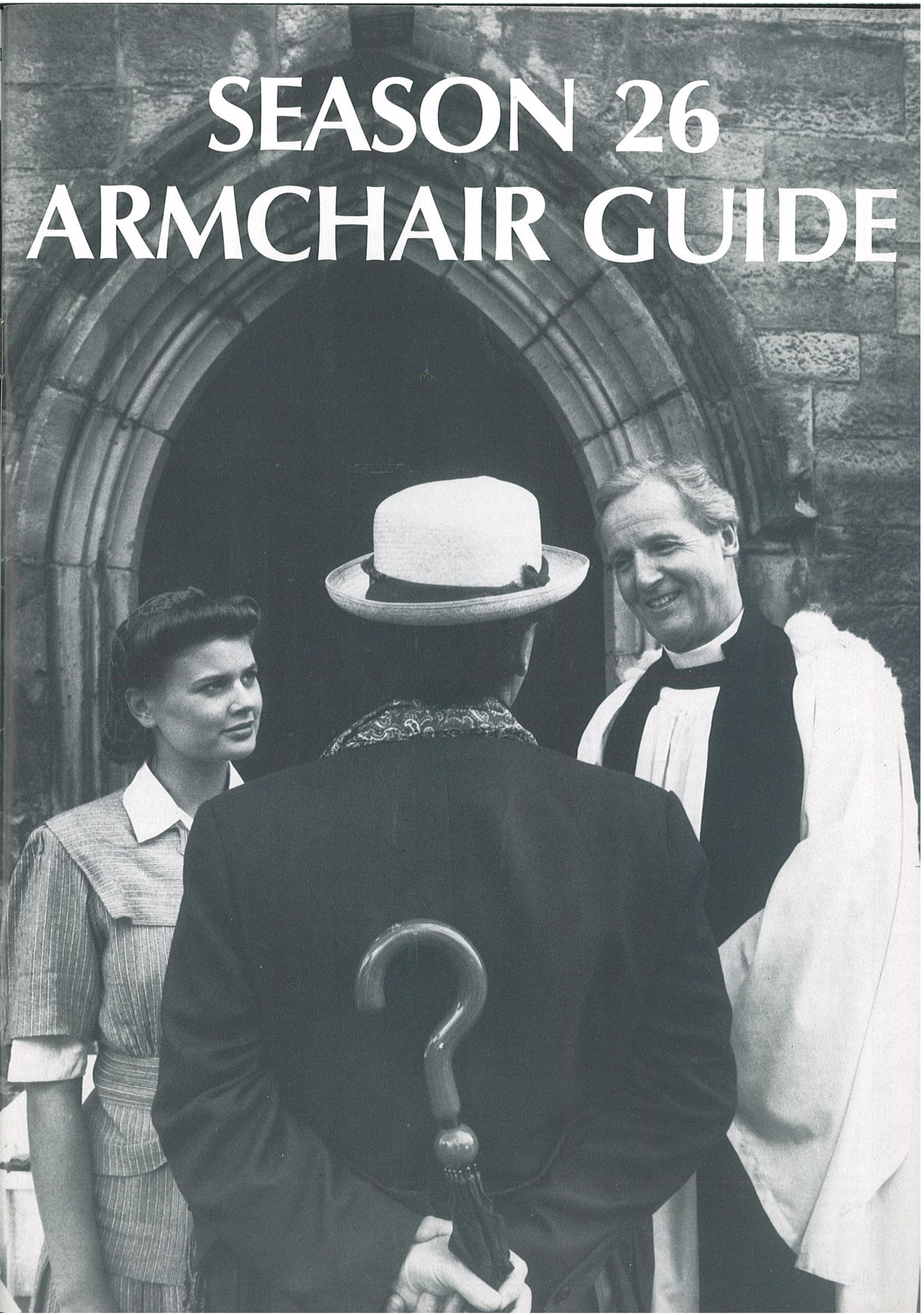
*Mervyn Sedgewick, Warwickshire (31-7-89)*
The **play** was a total waste of time from beginning to end. None of the cast had any acting abilities whatsoever and I felt throughout as though I was watching understudies from the Neighbours cast. Colin Baker's performance was desperate to say the least, almost as bad as his television version and it's almost a relief he was sacked after watching this.

*Jeanette Murawski, New York, USA (18-7-89)*
**I was delighted** by the outstanding photo on the cover of your July issue. However I was astonished by the caption: "Exit John, Enter Colin!" J-O-H-N?!! How in the world did **that** slip by (or did Colin put you up to it as a joke) ?! I could see this missing the proofreader's attention if it were buried in a lot of text - but on the **cover** ?! Now, really!!
*ED: The mistake occurred at the typesetters and was beyond our control, but we extend our apologies to 'Jon'.*

### IN DEFENCE OF THE TOMORROW PEOPLE

*Trevor Hedden, TPFCA, USA (18-7-89)*
**I run** The Tomorrow People Fan Club of America and am annoyed at the attitude of Mr.Jenner (**DWB**#65). He has every right to dislike the show, but to openly insult it - or any other show to an audience such as **DWB**'s - shows, in my opinion, an immature mind. For his information I think the theme was very well arranged by Dudley Simpson, and if it seemed childish it's because the show was geared as a children's programme, as **Doctor Who** was originally. **The Tomorrow People** went on to become the highest-rated children's drama series in the history of commercial television, fetching a 97% rating.

# SEASON 26 ARMCHAIR GUIDE



**REGULAR CREW DATA:**

| | |
|---|---|
| The Doctor | Sylvester McCoy |
| Ace | Sophie Aldred |

| | |
|---|---|
| Video Effects | Dave Chapman |
| Special Sound | Dick Mills |
| Production Associate | June Collins |
| Script Editor | Andrew Cartmel |
| Producer | John Nathan-Turner |

## BATTLEFIELD(7N) 4 episodes

by **Ben Aaronovitch**

(Ep'1 - Sep'6th, Ep'2 - Sep'13th, Ep'3 - Sep'20th, Ep'4 - Sep'27th)

| | |
|---|---|
| Morgaine | Jean Marsh |
| Brigadier Alistair Lethbridge-Stewart | Nicholas Courtney |
| Mordred | Christopher Bowen |
| Winifred Bambera | Angela Bruce |
| Ancelyn | Maurice Gilbert |
| Doris Lethbridge-Stewart | Angela Douglas |
| Elizabeth Rowlinson | June Bland |
| Rowlinson | Noel Collins |
| Peter Warmsley | James Ellis |
| The Destroyer | Marek Anton |
| Shou Yuing | Ling 'Tai |
| Pilot Lauel | Dorota Rae |
| Sergeant Zbrigniev | Robert Jezek |
| Major Husak | Paul Tomany |
| Knight Commander | Stefan Schwartz |

| | |
|---|---|
| Production Manager | Riitta Lynn |
| Production Assistant | Rosemary Parsons |
| Assistant Floor Manager | Matthew Purues |
| Finance Assistant | Paul Goodliffe |
| Designer | Martin Collins |
| Design Assistant | Sophie Boulez |
| Props | Sara Richardson |
| Costume Designer | Anushia Nieradzik |
| Costume Assistant | Sarah Buckland |
| Make-Up Designer | Juliet Mayer |
| Visual Effects | Dave Bezkorowajny |
| Armourer | Ken Bond |
| Director | Michael Kerrigan |

**CORNWALL, England, a decade or so from now. A nuclear incident; an archeological dig; a legend from Britain's past. All these combine to provide a formidable menace for 'Professor X', who is once more teamed with UNIT...**

**After teaming** Sylvester's Doctor up with a 'pretend' UNIT force last season, Ben Aaronovitch has gone the whole hog and joined him up this time with the real McCoy - but with a difference. This is a 'new' UNIT - somewhat removed from the cosy 'family' of the 70's.

With **Remembrance of the Daleks,** Pertwee could have stepped in at any moment and would not have looked out of place...the same can be said of **Battlefield,** only more so. Features such as an ancient spaceship and an archeological dig and black magic give the tale much in common with the Pertwee classic **The Daemons.**

New director Michael Kerrigan is probably best-known for his co-direction (with Dalek director Andrew Morgan) of ITV's sadly under-rated **Knights of God,** the fantasy series of a couple of years back. That programme boasted impressive action sequences and the same is true of **Battlefield.** Kerrigan has selected an excellent cast to bring Aaronovitch's script to life: Jean Marsh, James Ellis and Angela Bruce are established character actors and should add great dramatic weight to the story.

In studio (see page 36), Kerrigan spent time directing from the floor, coaxing believable performances from his cast directly rather than having to go through a middle-man production manager. Watch out for Jean Marsh's amazing laugh, which at one point went on unabated for nearly two minutes!

Martin Collins has again come up with some first-rate spaceship designs, especially the great underwater hall which has some very unusual lighting. On the downside, the TARDIS once again has taken a battering, being reduced to a couple of rather shabby walls and a, by now, ancient console (once again the Time Rotor provided problems in the studio, wasting valuable time). However the scenes in this story are the only TARDIS interiors of the season.

**PREDICTION: A fast-paced, all-action story which successfully combines elements from Earth's and the programme's past. However it will have a fight on its hands to win the season poll...**

## GHOST LIGHT(7Q) 3 episodes

by **Marc Platt**

(Ep'1 - Oct'4th, Ep'2 - Oct'11th, Ep'3 - Oct'18th)

| | |
|---|---|
| Josiah Samuel Smith | Ian Hogg |
| Control | Sharon Duce |
| Light | John Hallam |
| Nimrod | Carl Forgoine |
| Mrs.Pritchard | Sylvia Syms |
| Gwendoline | Katherine Schlesinger |
| Redvers Fenn-Cooper | Michael Cochrane |
| Inspector MacKenzie | Frank Windsor |
| Rev.Ernest Matthews | John Nettleton |
| Mrs.Grose | Brenda Kempner |

| | |
|---|---|
| Production Manager | Gary Downie |
| Production Assistant | Valerie Whiston |
| Assistant Floor Manager | Stephen Garwood |
| Costume Designer | Ken Trew |
| Make-Up Designer | Joan Stribling |
| Visual Effects | Malcolm James |
| Designer | Nick Somerville |
| Director | Alan Wareing |

**A GREAT HOUSE at the end of the last century and the Doctor discovers that the Victorian debate about evolution has taken a sinister turn. Meanwhile, there is a hunt for the rarest creature in the world, a hunt which, if successful, could change history...**

**Part-time 'Who fan** Marc Platt has confessed that his two favourite stories are **The Evil of the Daleks** and **The Talons of Weng Chiang,** and he certainly pays homage to both these magnificent tales here.

This year's only studio-bound adventure saw last season's directorial 'find' Alan Wareing taking to the studio floor to tackle the recording sessions head-on, rather than being stuck in the gallery. He is obviously a man who likes to be in charge and directs with efficiency and care, even down to insisting that filters be put over the camera lenses to give the illusion of a gas-lit environment.

It is often said that the BBC excels at period dramas, and **Ghost Light** certainly continues that tradition. The tale is set entirely within the confines of a Victorian mansion and the sets are cleverly designed and highly detailed. Look out for the beautiful main hall and stained-glass window.

As with **Battlefield,** a superb cast of established names has been brought together and each takes great care with the character they play - there's no 'over the top' performances in this one, indeed, Sylvia **Syms'** quiet, sinister performance as the hatchet-wielding Lady Pritchard is riveting!

Gary Glitter is alive and well and is now posing as an eternal being called 'Light' - but **what** has happened to his voice ?

In keeping with the rest of the season, there is no comedy in this tale and precious little humour, and what there is is **very** dark indeed. Watch out, particularly, for the oddest exhibit ever to grace a Victorian cabinet of curiosities; you may never open your chest of drawers again!

**PREDICTION: An unusual, but sinister, tale which may prove to be the hit of the season for those who prefer period 'Who...**

## THE CURSE OF FENRIC(7M) 4 episodes

by **Ian Briggs**

(Ep'1 - Oct'25th, Ep'2 - Nov'1st, Ep'3 - Nov'8th, Ep'4 - Nov'15th)

| | |
|---|---|
| Dr.Judson | Dinsdale Landen |
| Commander Millington | Arthur Lynch |
| Sorin | Tomek Bork |
| Jean | Joanne Kenny |
| Phyllis | Joanne Bell |
| Sergeant Prozorov | Peter Czajkowsky |
| Mr.Wainwright | Nicholas Parsons |
| Kathleen Dudman | Corey Pulman |
| Vershinin | Marek Anton |
| Captain Bates | Stevan Rimkus |
| Sergeant Leigh | Marcus Hutton |
| Ms.Hardakre | Janet Henfrey |
| Nurse Crane | Anne Reid |
| Petrossin | Mark Conrad |
| Perkins | Christian Anholt |
| Baby | Aaran Hanley |
| Monster | Cy Town |

| | |
|---|---|
| Stunt Arranger | Tip Tipping |
| Production Manager | Ian Fraser |
| Production Assistant | Winnie Hopkins |
| Assistant Floor Manager | Judy Cory |
| Designer | David Laskey |
| Costume Designer | Ken Trew |
| Make-Up Designer | Dee Baron |
| Visual Effects | Graham Brown |
| Vision Mixer | Dinah Long |
| Location Lighting | Ian Daw |
| Camera Supervisor | Paul Harding |
| Sound Supervisor | John Nottage |
| Director | Nicholas Mallett |

**THE CONTINUED POLLUTING of Earth has far-reaching effects for Mankind's future, and his past! The dead are restless in their graves and certain elements are determined that the allies will not defeat the Third Reich...**

**More than any other** tale this year, The **Curse of Fenric** could well be the season biggie, or the season boob.

Season 24 award-winner Ian Briggs has provided a cracking script, full of menace and suspense, and one that combines the best traditions of Hammer with quiet moments spent exploring Ace's past (and future?), and comments upon a pressing social issue of today.

Sylvester McCoy has gone on record as saying that it is the most atmospheric adventure he has worked on to date, and Ken Trew has created a race of terrifyingly realistic monsters.

But everything with this story hinges on the competency of its allotted director, Nicholas Mallett, who nondescriptively directed the first segement of the Trial season and **Paradise Towers.** Both were felt to be clever, witty scripts, let down by studio work, over the top performances from the guest stars and over-bright lighting.

Thus when Mallett was surprisingly announced as the director of **The Curse of Fenric,** many thought that it would be a case of more of the same; a good script ruined by shoddy production work. However, it was then announced that the story was to be an all-location affair, taking many by surprise, though the sudden reason for this decision was not that difficult to fathom. Mallett's main fault as a director seems to be that he has little or no control over what happens in his studio sessions, yet his location work on **The Mysterious Planet** was original **and** well thought out. One can only hope that the lack of studio in **Fenric** will be to the story's benefit.

Once again, though, we have a bit of contentious casting in the person of Nicholas Parsons. Are we to be witness to a fiasco of Richard Briers proportions ? Or is Mallett this time giving someone not usually associated with television drama a chance to demonstrate what he can do ? The opinion of those who have worked on this story certainly seems to indicate the latter. Unlike Ken Dodd, Parsons was apparently a noted actor in the late 50's and early 60's and fell into the image of being solely a game show host because of the huge success of Sale Of The Century at the start of its subsequently long run.

**PREDICTION: With revelations about Ace's origins, a terror from the future threatening the past, the climate of war and the spectre of a menace from last season haunting the Doctor, this could be the hit of the season, if Mallett does his job properly...**

## SURVIVAL(7P) 3 episodes

by **Rona Munro**

(Ep'1 - Nov'22nd, Ep'2 - Nov'29th, Ep'3 - Dec'6th)

| | |
|---|---|
| The Master | Anthony Ainley |
| Patterson | Julian Holloway |
| Karra | Lisa Bowerman |
| Midge | William Barton |
| Shreela | Sakuntala Ramanee |
| Derek | David John |
| Stuart | Sean Oliver |
| Harvey | Gareth Hale |
| Len | Norman Pace |
| Ange | Kate Eaton |
| Squeak | Adele Silva |
| Neighbour | Michelle Martin |
| Woman | Kathleen Bidmead |

| | |
|---|---|
| Production Manager | Gary Downie |
| Production Assistant | Valerie Whiston |
| Assistant Floor Manager | Stephen Garwood |
| Sound Supervisor | Les Mowbray |
| VT Engineer | Steve Grayston |
| Designer | Nick Somerville |
| Visual Effects | Malcolm James |
| Make-Up | Joan Stribling |
| Costume Designer | Ken Trew |
| Director | Alan Wareing |

**EARTH, present day, and the Doctor and Ace return to Perivale to investigate mysterious disappearances. These they solve, but the Doctor finds another sinister force waiting in the shadows...**

**When he was last seen,** the Master was a shadow of his former self, running scared from exploding feathers, reduced to playing second fiddle to Michael Jayston or Kate O'Mara. I doubt few have missed him over the past couple of years. Some, I suspect, had hoped he was gone for good.

However, Nathan-Turner and Cartmel have decided to revive him and have given the task over to new writer Rona Munro, the first woman to pen a **'Who** story solo since the only previous candidate Barbara Clegg back in 1983.

Albeit in a dramatic vein, **Survival** almost qualifies as this season's (only) 'oddball' story, much beloved by Cartmel. In it, Munro has taken an ordinary household domestic pet and turned it to an horrific use (never again will you buy a tin of Kit-E-Kat!).

This is the second story this season to be set, predominantly, in Perivale. However, the action takes place some 100 years later than **Ghost Light** which is set circa 1889-90. It is also the only story of the season to feature an alien environment, making this the first Earth-bound series since Season 7!

Ms.Munro has come up with a script which is both lateral and highly dramatic, unlike previous 'odd-ball' stories such as **The Happiness Patrol** and **Delta and the Bannermen.** For once Cartmel seems to have realised that **Doctor Who** can be both strange and serious.

Thankfully Chris Clough is nowhere to be seen this year, his slot having been taken by the eminently more suited Alan Wareing, who appears to be able to exercise a far greater control over his production staff, and hopefully some of this control will spill over into constraining the excesses Mr.Ainley is wont to display from time to time.

Also, harkening back again to the Pertwee era, we see the 7th Doctor having to resort to physical violence for the first time in his career. What horrors and frustrations could possibly provoke such behaviour ?

**PREDICTION: Unlike the past two seasons' 'oddball' stories, 'Survival' should demonstrate that comedy is not an integral part of being alternative...**

**OVERALL VERDICT: The dramatic/horrific content of this season appears to have been upped considerably, even to the point where Sylvester McCoy has been moved to express his concern that there is not enough humour in the programme anymore. The season will be one of the most broody and dark for many a year.**

**Cartmel has encouraged his writers to comment within the framework of the programme upon important social issues such as pollution and nuclear energy, again mirroring the Pertwee era to which there seems to be too many links to be coincidence (UNIT, Earth-bound stories, the Master, an archeological dig, Bessie...). But this can be no bad thing as, for the first time in many years, all the stories promise to be of such a high standard that attempting to make a prediction for the season poll would be a foolhardy exercise.**

**One can only be encouraged by the fact that both Sylvester and Sophie have decided to stay on into Season 27, as this is proof enough that they consider their partnership to be strong and successful enough to warrant a longer run, and long may they continue...?**

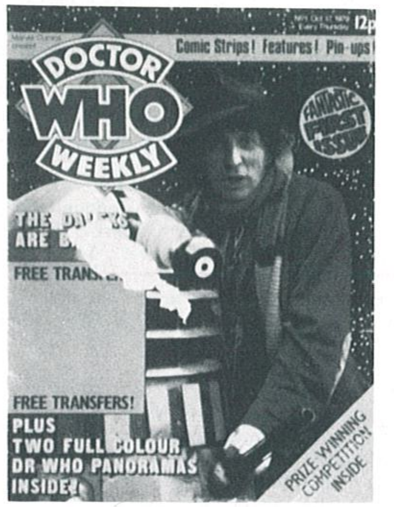
## SEASON 26 ARMCHAIR GUIDE NOTES AND OBSERVATIONS

*The composers commissioned this season had still not been appointed their allotted story(ies) as this feature went to press

*'**Who** veterans this season continue the Pertwee theme as all were first credited during his era: Ken Trew, Dick Mills and Cy Town (the first two having been associated with the series since the Hartnell era). Make-up artist Joan Stribling first worked on the series for **Nightmare of Eden,** and later **Earthshock** and **Terminus**

*The transmission of the final story - **Survival** - will mark producer John Nathan-Turner's 50th-produced televised story

# MARVEL – THE FIRST 10 YEARS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*A personal appreciation*
*by Emma Harding*

**THE FIRST issue of Doctor Who 'Weekly' which I bought was number two (I didn't collar a copy of the first issue until about eighteen months ago).**

I had never had a comic on subscription before. My brother took Warlord, but the adventures of Union Jack Jackson et al didn't really appeal to me, and as my father absolutely refused to buy me the Beano I had gone without. Now, at last, I had found something which my father **was** willing to buy. Richard took one look at the thing and said that it would probably fold in a year or so. Heh, heh!

Ten years later it's now very different to that second edition. In fact give an outsider issue one and issue one hundred and fifty and they probably wouldn't recognise it as the same magazine.

I have always felt, looking back through my pile (I'm going to need a new box soon) that what was produced in 1979 was a comic, not a magazine, and while I cannot now question the wisdom of the decision to turn it into a monthly, I remember being rather disappointed at the time. So much longer to wait for the next instalment of the comic strip, of which I was always an avid reader, though less so now. John Freeman's decision to introduce text stories instead of strips recently is long overdue. There has not been a decent strip story since the end of The Voyager series in April 1985 (perhaps they were reflecting the TV show...).

Still, my reservations about the change were quickly proven unfounded as the mag just got better and better (although more expensive, and by now I was having to pay for it myself!). Unfortunately, though, it was at about this time that Marvel brought out a sister magazine - Blake's 7 Monthly. Almost identical in format, this magazine enticed me, and many others I have spoken to, away from DWM - until, after two years and the death of that series, it folded and I returned to **Doctor Who.**

Looking back now, having collected the missing issues, I reckon that all of us who defected to Blake missed out on DWM's best period. Just as the series was starting anew after Tom Baker, there is a freshness and enthusiasm about the 60s and 70s issues which is not found in any other period of the magazine. Certainly the comic strips seem to have captured better the essence of the Davison era moreso than later ones did Colin Baker and now Sylvester McCoy.

I suppose the reason for this is that at that time one more or less bought DWM and nothing else. The letters pages of the time I remember were awash with speculative pieces and correspondences that these days seem to have moved to the fanzines.

There was also a fact that in those days (isn't it worrying to talk about 1982 as being "those days"?) there was not the unpleasant (though not necessarily unjustified) fandom trend to slag the show off. DWM has received much criticism from some quarters for its unwillingness to print excessively critical articles or letters, even to the point of being described as 'JNT's mouthpiece'. Personally I think this is unfair, as I believe this is what distinguishes it from the fanzines. It is not a magazine with an editorial opinion (it got its fingers seriously burned when it **did** print one), it is a journal. It is part of **Doctor Who** and thus distinct from fandom, even if John Freeman is now trying to turn it into a fanzine.

I've become disillusioned with DWM of late. There are those, I know, who say that it is picking up again now after a bad patch, but I preferred reading DWM all the way through until early 1988. It was only then that I felt it had really lost its sparkle. On the other hand, it was only then that I started buying fanzines, so perhaps that was the reason.

Anyhow, DWM has now clocked up ten years - no mean achievement for something so specific - and so long as the series continues on television I don't see why the magazine shouldn't go on.

Happy birthday!

NEXT ISSUE: A retrospective of the first ten years of Marvel's DWM

# MYTH MAKERS 18

**IN A DEPARTURE from the norm, Myth Makers 18 salutes ten years of Marvel's 'Doctor Who' magazine, presented as ever by Nicholas Briggs.**

The emphasis of this tape is rather different to what might be expected. Obviously it has been made in homage of the magazine's tenth birthday but it is not, as such, a documentary about those ten years. Basically it is a collection of interviews with contributors past and present, from Jeremy Bentham - who seems still to think that it is the 70's (watch the video) - to present editor John Freeman.

Bentham, interviewed at the DWAS' Day At The Forum convention in March, tells of the birth of the magazine in 1979 and his slight misunderstanding of what it was he would be asked to do. He did not, it seems, expect to have to write the whole thing for two-and-a-half years. Richard Landen likewise explains how he went about writing the thing.

All of this, in a section titled The Story So Far..., up to the arrival of Freeman, is crammed into eleven minutes, which hardly seems a justice to what went on in the first nine years.

## TRIP TO THE PRINTERS

The longest, and by far the most interesting section of the video, is that devoted to the comic strip. John Freeman sheepishly acknowledges the failure that his artists have so far encountered in depicting current Doctor Sylvester McCoy, as does current artist Lee Sullivan who, working at the time on the current 'Nemesis of the Daleks' strip, explains quite clearly why.

Another section that could have been interesting is the trip to the printers, Cradley Print. Unfortunately very little time is given to this and account executive Nicola Winnington is both uneasy before the camera and unprepared to talk down to those of us unfamiliar with the subject. Even Briggs looks slightly uncomprehending.

Also appearing on the bemused side is managing director of Marvel UK, Robert Sutherland, there to assure us that DWM will continue, and slightly chuffed that anyone should want to interview him.

Of the Myth Makers tapes that I have seen (far from all), this is without doubt the most interesting, perhaps because it is so straight-laced - it could almost be a BBC documentary of the making of a monthly magazine - as opposed to the standard interviewer/interviewee question/answer format. It does strike me, though, as a bit of a gamble on Myth Makers' part since it is such a departure from the norm, and on a subject in which many of their customers are likely to be less interested or perhaps even scorn. It might have been better to focus on a past which is less well known than a present with which most are familiar.

Production-wise there is little to fault apart from the unsteadiness of the camera at the Forum interviews and the unnecessary (though probably now obligatory) appearance of John Levene.

**Myth Makers 18 - Marvel Comics: Doctor Who Magazine - runs for 50 minutes and is available from John Fitton priced £15 (plus £1.25 P+P).**

PETER LINFORD

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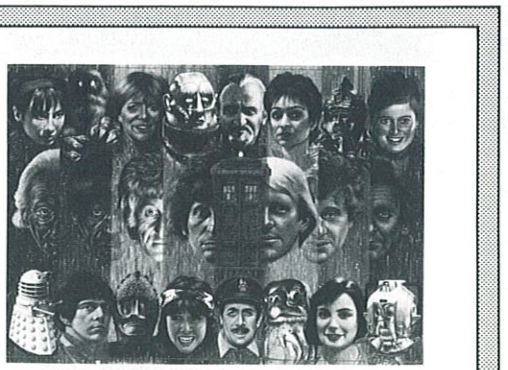

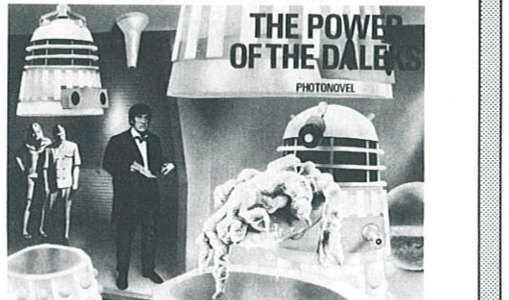
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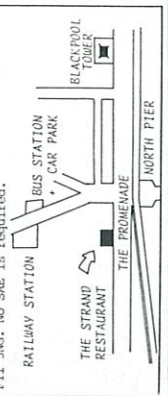

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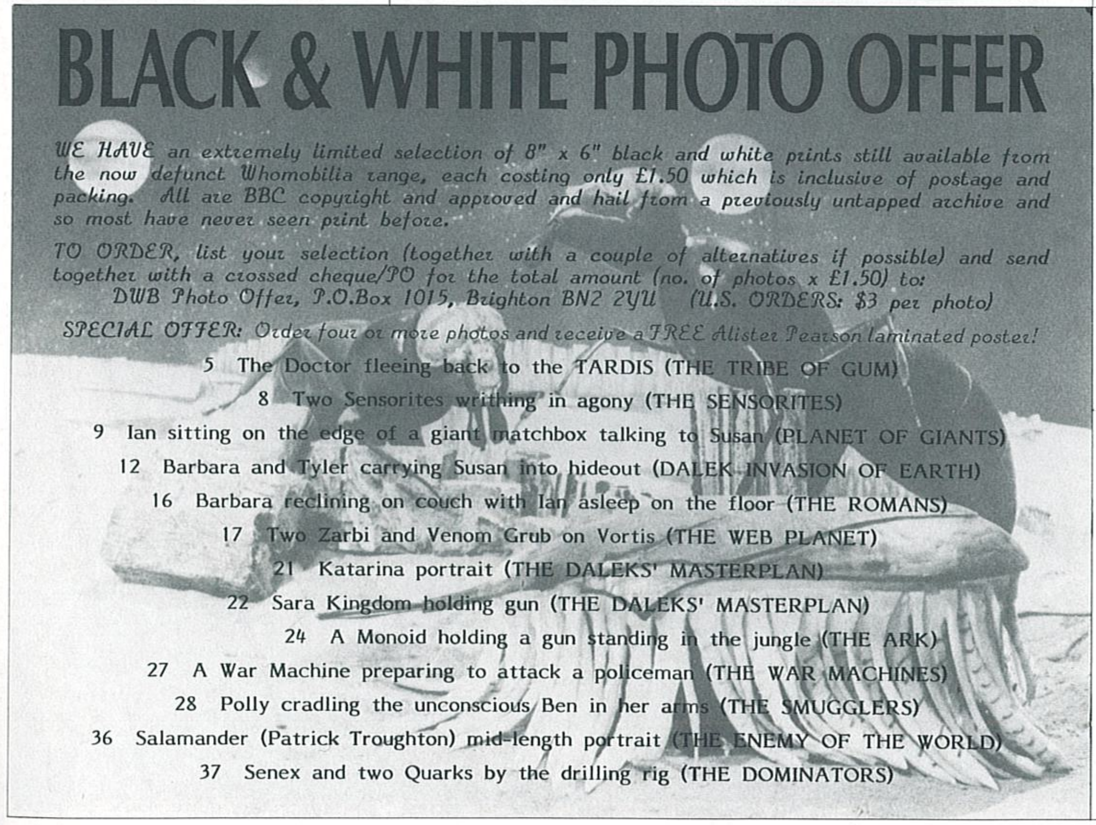

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# DAPHNE DARE

ONLY ONE PERSON WORKED ON MORE 60's EPISODES THAN WILLIAM HARTNELL. BARRING HIS FINAL STORY, COSTUME DESIGNER DAPHNE DARE WORKED ON ALL THE STORIES OF THE FIRST DOCTOR AS WELL AS THREE WITH PATRICK TROUGHTON, BRINGING US ALONG THE WAY SUCH MEMORABLE CREATIONS AS THE VOORD, THE CELESTIAL TOYMAKER AND THE FAMOUS MARK TWO CYBERMEN.

HAVING ENJOYED SUCH AN EXTENSIVE CAREER IN THEATRE, TELEVISION AND FILM DESIGN, DAPHNE WARNED US HER RECOLLECTIONS OF HER TIME ON 'DOCTOR WHO' MIGHT BE RATHER CLOUDY, BUT NONETHELESS SHE WAS DELIGHTED TO LOOK BACK AT HER TIME ON THE SERIES FOR WHICH SHE HAS SUCH FOND MEMORIES.

I SPOKE TO HER AT HER HOME IN WEST LONDON ON AUGUST 4th...

**WHAT WORK had you done before you came to the BBC ?**

I did a general art course at the Bath Academy of Art, Corsham, then I later specialised in sculpture as well as stage design. Quite by chance I started scene painting at the local rep theatre and liked it so much that I've worked in theatre, film and TV ever since.

Later on I scene painted at Birmingham rep for people like James Finlay and Paul Shelving for two years. Then I went to the Bristol Old Vic where I stayed for four years and where I worked with designers like Patrick Robertson and other guest designers, and between doing those productions, I designed shows myself. I then did a small stint as a theatre designer at the Glasgow Citizens Theatre, when Albert Finney was directing there - he was very nice to work for and a very good director.

Immediately after Glasgow I went to the BBC and stayed there for about four years, two of which were designing costumes for **Doctor Who.**

**Were you always interested in the design side of production ?**

Yes, I'd always been interested in art generally, but I didn't know how to set about earning a living at it. When I was in the sixth form at school, I couldn't decide whether I was going to be a dentist or an artist of some sort, which may sound like totally different occupations. I suppose doing teeth could be a bit like doing sculpture in a curious way, on a small scale! But I had to decide and I decided I couldn't really spend my life looking down people's throats so I eventually opted for art.

I only did costume work at the BBC because I found when I got there that you couldn't do both (costume and set design), and I think they had vacancies at that time for costume designers, because BBC2 and colour television was about to start, and they were busy enlisting people. I remember when I went there because I was the 21st costume designer they had on the staff, and soon after that a lot of new people came in fairly quickly.

We all had to do a three-week colour course for which we were expected to know a lot about period costumes, how various shades of colours appeared in monochrome and so on, and of course we had to take eye-tests to make sure we weren't colour blind!

**How was it that Raymond Cusick was able to design alien costumes if sets and costumes were not allowed to cross ?**

Some of the alien creatures, in which no part of the actor showed at all, or those that broke up the human form, were termed props. For example the Daleks were props because you can't see any of the actor inside or even his shape, whereas if it's visibly an actor inside it was considered a costume.

**Wasn't it a rather daunting prospect being offered such a challenging new series for your first television job ?**

Yes, though I was obviously very excited about it. Of course at that point none of us knew how it was going to develop or how popular it would become. It was interesting that there was a mixture of futuristic and historical stories such as the Romans, and the Aztecs, because I had done a great many period costumes by then and I quite liked the contrast between designing for both.

**Was there a feeling of optimism that the series would do well even at that early stage ?**

I think everybody was too busy to think about that! The Daleks certainly were fascinating to watch in rehearsal, but as I say nobody had any preconceived idea that they would take off at all. It really was considered to be another new children's serial.

I think I actually worked on it from the very first story set in the Stone Age, although I wasn't credited. I must have been around, then, overlapping with Maureen Heneghan to get to know all the principle people involved.

**Coming in proper with 'The Daleks', I suppose your first job would have been the Thal costumes ?**

Yes, that's right. I don't honestly remember much about the actual costumes I designed as we were working at such a frantic rate in those days - I hardly had time to stop and breath ! But usually you were given guidelines by the director, obviously, and you would then work closely with the set designer - particularly on the futuristic ones - because the materials which were used in the various sets sometimes had to be the same sort of thing as for the costumes. It all had to be logical of course.

**Your next major story was 'Marco Polo'. I assume in a way the historical stories must have posed more of a challenge in ensuring attention to detail, as opposed to the science-fiction-based ones in which your imagination could literally run riot ?**

Yes, they were more of a challenge really. As you would for a historical play, you had to work out the characters carefully because they were often individuals from the past. They also worked out a way how the regular actors would acquire the appropriate clothes in such stories, by either taking them from wherever they found themselves or from the huge wardrobe from within the TARDIS - which the Doctor conveniently mentioned at the very beginning of the series.

Most of the period costumes we used either came from stock, or were hired from theatrical costumiers, but sometimes they had to be made and so I would do costume drawings.

**Which did you prefer, then: past or future stories ?**

That's difficult to answer because I really enjoyed both. I really enjoyed the whole series. In fact I was quite sorry to leave it, but they thought nobody could go on with it non-stop for more than two years. At that time at the BBC, being a member of staff meant you were allocated your design jobs.

**Your first alien design must have been the Voord ?**

I remember those quite well. That was my first work with the Lovells (re:DWB#65) who I knew very well - they were wonderful.

The main body of the costumes were basically black rubber diving suits and I designed the heads which they then produced.

**How did you actually go about designing the costumes ?**

We had to design them individually to scale for each actor to ensure, for example, that the eyes would be in proportion with everything else. It was always the script that inspired my imagination when designing the various creatures.

**Did the Lovells ever make suggestions on how they should look ?**

Not really. They'd build straight from my design, but if they found something that was technically impossible they would obviously suggest alternative ways of doing things. They were most helpful.

**Another colourful period piece was 'The Aztecs'.**

I've just seen that again after all these years and it brought back some wonderful memories because I particularly liked doing it. The research for the Aztecs was fascinating and all the costumes for that story were specially made so they all had to be designed. I've still probably got the designs for those somewhere.

**Did you watch the stories as they went out ?**

Oh yes. I think sometimes we were recording one week as the previous week was going out, but I tried to watch them as much as I could.

**What were the regular cast like to work with ?**

They were absolutely delightful, and quite easy to dress. William Hartnell for instance didn't change his costume at all so it was just a question of getting out all the stuff that he usually wore every week. Looking back at the 60's you can tell - particularly by what the companions wore - that it was indeed the 60's can't you ? No decade can ever help giving itself away. We can easily tell whether a Roman period film would have been made in the 30's or the 50's, just as a future eye will easily be able to identify a similar film made in the 80's.

**Working in black and white must have been harder than colour in a way as it's really just a series of tones ?**

Yes, it is. It gets very messy, for example, if you have too many patterns in the picture.

**Do you recall the Sensorites ?**

Yes. For something like that I worked closely with the make-up artists as opposed to the Lovells. As I said it was always the scripts that inspired my designs, and this one portrayed them as very brainy beings, hence their huge heads!

**How did you approach 'The Dalek Invasion of Earth'? Did you assume, for example, that people of 200 years hence would be wearing more sophisticated clothing ?**

I honestly don't remember much about that story, though I do recall some very early morning filming in Trafalgar Square and rushing about all over London on location and that there was quite a bit of filming as opposed to studio recording.

**Koquillion's headpiece was quite an intricate design.**

I think his was a tribal head-dress from a previous production, so I wouldn't have designed that. There was one story where they land on a planet full of giant insects **(The Web Planet)**, most of which were props, and I designed the costumes for the butterfly people (the Menoptera). In another story **(The Chase)** the Doctor actually came face to face with Dracula and Frankenstein's monster which was rather great fun. I had to hire the costumes for the actors, and worked closely with Sonia Markham, the make-up artist, to get them to look authentic.

The series was very inventive in the places they went to - it could literally go anywhere!

By Gary Leigh

CONCLUDED NEXT ISSUE...

**(Photos: (this page) Carole Ann Ford in 'The Sensorites' from 1964 and (overleaf) a pullout spread depicting scenes in the haunted house from 'The Chase' in 1965, featuring William Hartnell, Malcolm Rogers (Dracula), John Maxim (Frankenstein's Monster) and Kevin Manser (Dalek).**

DREAM WATCH BULLETIN

# BLAKE's 7: THE NEXT GENERATION?

**IN A RECENT INTERVIEW with Horizon (to be published in N/L 22), Terry Nation has revealed plans for the new series of 'Blake's 7' in the US that were hinted at by Paul Darrow on Open Air last year.**

Set eleven years after the final episode, Avon (we all knew he wasn't dead - nobody could kill **that** ego!) has sold out to the Federation, and is now living under house arrest in secluded comfort on his own Elba-like island (this may be Paul Darrow's influence - he's always been a big fan of Napolean). He is displayed as a loyal citizen from time to time (as indeed Blake was after his first trial) and told to make political statements against the rebel cause.

Meanwhile, news is beginning to reach Earth that a young rebel is causing problems in the outer systems. What alarms the Administration most is that he is calling himself Blake, a name which has become a rallying cry for dissidents. The name Blake is now more identified with a cause than a man, as Nation says: "'Blake' has now become a title" which is passed on like a banner. Whilst 'Blake' is causing havoc, Avon looks on (no doubt with a wry smile) until a certain someone breaks into his high security paradise... he isn't saying more than that!

### REDESIGNED FORMAT

Nation (who now owns all the rights to **Blake's 7** again) has confirmed that as well as Avon, Vila will also be resurrected, and almost certainly Paul Darrow and Michael Keating would be asked to recreate their rôles, with perhaps other characters making a re-appearance. Nation does want a new generation of rebels, though, led by a new, young, idealistic Blake (which Avon can have endless fun ripping apart). Nation has expressed an intent not merely to continue where the last season left off, but to redesign the format and clear up the problems he feels the original series had.

Much interest has been expressed in the US, where **Blake's 7** has a healthy following at the moment. Many of you will remember the much-vaunted Dalek series which Nation failed to get off the ground in the States in the 60's. This situation is much different. Nation has been living and writing prolifically (for TV) in the States since the early 80's, and is well known around the studios. And **Blake's 7** has a proven overseas sales capability and is shown throughout the world, in the same way that **Star Trek** and **Doctor Who** are. For **Star Trek** this has meant movies, and now **ST:NG**, and many would argue the **Doctor Who's** overseas sales have kept it alive.

**Blake's 7: The Next Generation** has much to offer any production company willing to give it a go...

PAUL DARROW: AVON RECALLED ?

### ST:NG CONNECTION ?

**Meanwhile** Terry Nation has been in consultation with the producers of **Star Trek: The Next Generation,** and an episode by him for the third season could well be on.the cards...

JOHN H. ELSEN

# US ROUND-UP: EXIT PULASKI

**Diana Muldar,** who played Dr.Katherine Pulaski in the second season of **Star Trek: The Next Generation,** has left the series. Her replacement in the next series, now going into production, is reported to be noneother than Gates McFadden, who played Dr.Beverley Crusher during the show's first year and was replaced by Muldar, to the general resentment of fans Stateside. Although no story details are yet available, **Star Trek** supremo Gene Roddenbery has said it was the producers' idea to resurrect McFadden, despite her somewhat reluctant departure after the first season.

### SHOCK FOR B&B FANS

**Although Beauty and the Beast** was officially cancelled after its second series - which ended on a cliffhanger where Vincent was driven mad by discovering secrets about his own nature - the series has been lined up for a 12-episode mid-season replacement run, scheduled to begin in January 1990, although the new-look show may debut as early as November if another series fails to gain "good" ratings.

The big shock for fans who may have uttered a sigh of relief that the show is returning is that it will be drastically changed. It is to be made "more accessible to a wider audience", meaning an appeal to the lowest common denominator for ratings success. Some very drastic and shocking revisions in the set up of the series are in store. Linda(Catherine)Hamilton will **not**-feature in all the episodes as she is pregnant, a pregnancy which will be worked into some of the storylines. Prepare yourself for Son of Beauty and the Beast! Vincent is also expected to change character in some **very** interesting ways...

LINDA HAMILTON: UNNAVAILABLE

# NFT SWINGS TO THE SIXTIES

THE NFT's **week of 60's television, which commenced on August 12th, proved to be a success, attracting fans from all TV genres, not least telefantasy.**

The week featured two telefantasy programmes, which included episodes of **Adam Adamant** (Death has a 1,000 Faces), **Andromeda Breakthrough** (sequel to **A for Andromeda**) plus a screening of **Year of the Sex Olympics** at the climax of the event on August 20th.

**Doctor Who** was represented by episode 5 of **The Daleks' Masterplan** in the **children's** programme, alongside Vision On and Blue Peter, the latter of which comprised of previously unseen 1966 footage of presenter Chris Trace being confronted by a War Machine to promote the then current **Doctor Who** story!

# ARCHIVE SALES DEAL NEAR

**THE ACTORS UNION, Equity, which has been the last stumbling block to repeats of BBC archive material, is on the verge of changing its stance.**

A deal which will allow the BBC to sell archive material to satellite channels and overseas buyers is on the verge of being finalised. Michael Checkland, BBC Director General, recently announced agreement had been reached between the BBC, Equity and BSB (British Satellite Broadcasting).

### CONSENT

Equity vetoed deals with the BBC and ITV over the payment of residuals and royalties on sales of back catalogue material when it was given legal advice stating that the council was not entitled to make such deals on behalf of the membership. Consent, the union was told, would have to be obtained from each member involved in the production. New legal advice has now been obtained allowing such sales to go ahead, and it's expected this groundbreaking deal will open the way for future agreements across the industry. MJ

# AUTUMN BLOCKBUSTER

**MICHAEL CAINE returns to ITV this autumn in a £4 million television film of Robert Louis Stevenson's 'Doctor Jekyll and Mr.Hyde'.**

His co-star is Cheryl Ladd, who believes that "although the story was written in 1886 it's still very topical. It deals with the devastating effects of drugs and genetic engineering." She plays Doctor Jekyll's sister-in-law and eventual lover Sara Crawford.

### VIOLENT

Caine's Jekyll is a brilliant scientist obsessed with creating the perfect being through a dangerous mixture of drugs and genetic restructuring. His creation when he experiments on himself is Mr.Hyde, who roams the Victorian streets in a violent, drug-crazed frenzy.

The director is David Wickes, who has also adapted the book into a very modern screenplay in an attempt to make the story relevant to the nineties.

Mark James

## CLASH OF THE FANTASY-ZINES

**Casualties** are predicted when two new titles based on popular fantasy hit the news-stands in September.

First in are Marvel who are publishing Fantasy Zone, which is aimed at the Starburst market - itself originally owned by Marvel who still regret selling it to Visual Imagination, hence the new title. But Visual Imagination are launching a defensive titled, rather unimaginatively, TV Zone, which will be bi-monthly as opposed to Fantasy Zone's monthly schedule. As the title suggests it is based on TV fantasy, most notably **Doctor Who** and **Star Trek**, and is believed to be after a share of DWM's market.

The question is, can all four titles exist in what is a limited market, and will they soon be battling it out for survival ? We will be reviewing both these new magazines and monitoring their progress...

## DON'T LOOK NOW!

**Channel 4** screened an impromptu all-night session of classic **Invisible Man** movies on August 26th. The mammoth showing consisted of **The Invisible Man**(1933), **The Invisible Man Returns**(1940), **The Invisible Woman**(1941), **Invisible Agent** (1942) and **The Invisible Man's Revenge**(1944). If the idea turns out to be a success, C4 may be persuaded to screen more all-night film sessions from the genre. MJ

## TELECON '89

**TellyCon**'s 1990 event, to be held on November 11th in Birmingham city centre, is to be devoted exclusively to output from Thames Television during the 70's, including guest panels and archive screenings from such series as **Ace of Wands, The Quatermass Conclusion, Shadows** and many others. The event is being run with the full co-operation of Thames and advance registrations cost just £10.

Write to TellyCon Registrations (1989), 15 Cotliegh Grove, Queslett Rd, Great Barr, Birmingham B43 7EN, or alternatively wait for the ad to appear in **DWB**.

## RATINGS ROUND-UP

**The re-runs** of **The Incredible Hulk** (with a new feature-length adventure now available on video) have pulled in 4-5 million viewers at 5.15pm on Saturday. The BBC2 re-run of **Hitch Hikers Guide...** reached an average 3 million during its run, while **Mork and Mindy** on Channel 4 has been attracting an average of 1.7 million, compared to 2 million for the colour episodes of **Lost In Space** which is now drawing to a close. BBC2's **Buck Rogers** slot on DEFII has an average of 3 million. Movies are faring better with **Superman 2** achieving 9.7 million and **Supergirl** 9.2. **Dune** attracted 4.9 while the Hammer version of **Quatermass** reached 3.5. MJ

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*In this corner of the universe...*
*Witness if you will a dungeon...*
*The time is the day after tomorrow...*
*Suspended in time and space for a moment...*
*Missing: one frightened little girl...*

THESE WORDS, and many like them, opened episodes from The Twilight Zone. From 1959 to 1964, Rod Serling unlocked doors with the key of imagination and crossed over into the dimension of mind.

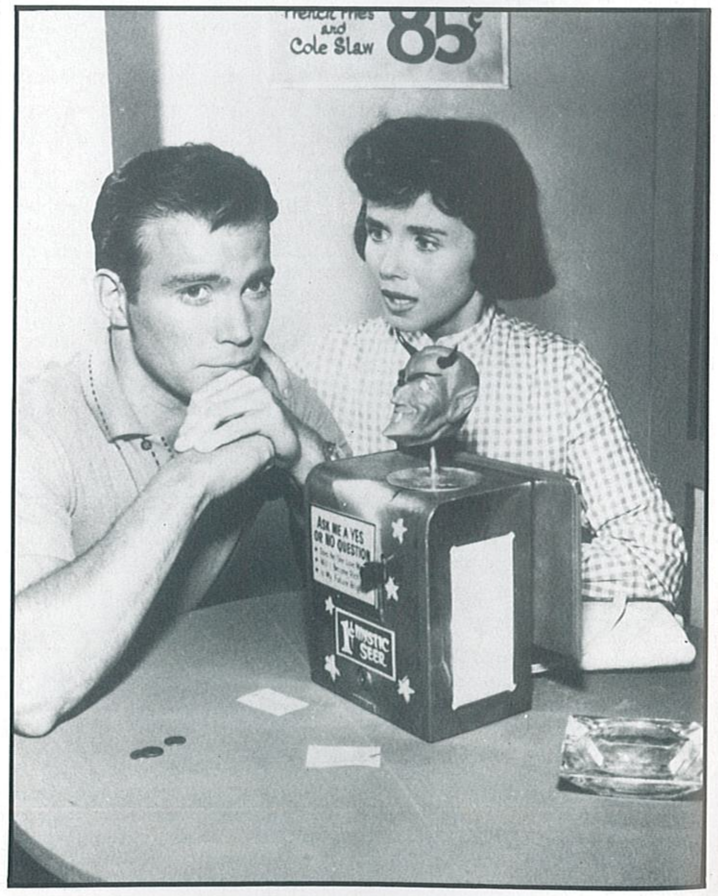
Channel 4 screened the pilot episode of **The Twilight Zone** on June 28th, and commenced the transmission of a further 24 episodes from August 5th from the first series. It proves, if nothing else, that thirty-year-old black and white television can still make gripping viewing.

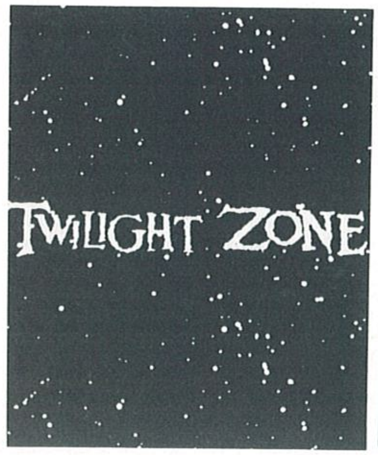
When it was first screened on American television, **The Twilight Zone** attracted an average weekly audience of 18 million viewers. The opening and closing expositions by Rod Serling had as much to do with its popularity as the elements of the fantastique to be found in the stories. Serling - creator, writer and narrator of **The Twilight Zone** - made certain that the series lived up to its opening credits: "You're travelling through another dimension, a dimension not only of sight and sound but of mind; a journey into a wondrous land whose boundaries are that of imagination. That's the signpost up ahead - your next stop, the Twilight Zone."

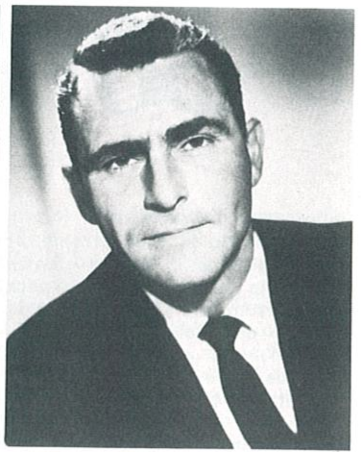
The pilot episode, **Where is Everybody?**, epitomised the simplicity which was at the heart of **The Twilight Zone.** A man dressed in Air Force fatigues wanders into a small deserted town. Though there are signs of occupation and he feels like he is being watched, he can find no other living being. In his distress he collapses, frantically pushing the walk button of a stoplight and pleading for help. In a dreamlike state the airman - the subject of an isolation experiment - is pressing the panic button in an astronaut simulation chamber.

This simple narrative is filmed and directed so well, that the story is built on atmosphere rather than plot. At one point, the airman runs in blind panic from a cinema and collides with a huge mirror. The shot is so well crafted that it provides a 'jump' moment to rival anything in a modern horror movie.

Made several months before the first season of **The Twilight Zone** went into production, Serling had become dissatisfied with the ending and endeavoured to give future episodes additional twists and surprises. In the novelised collection - Stories From The Twilight Zone - the airman helps himself to a ticket when he enters the cinema and tears it in two, dropping one half at the entrance and keeping the other. When he is carried from the isolation chamber he pulls this ticket stub from his pocket. Serling also disliked the device of having the airman think he was talking to someone out of sight and then carry on talking even though no one was there.







Despite its faults and despite the whole idea of **The Twilight Zone** being more than a little out of the ordinary for the time, **Where is Everybody** sold the series. Cayuga Productions started work on a further 25 episodes immediately, with Serling, producer Buck Houghton and director of photography George T.Clemens at the helm. Clemens, who had worked on some of the classics of the cinima - The Great Dictator, High Noon, Blood And Sand, Dr.Jekyll And Mr.Hyde - was responsible for establishing the unique visuals of **The Twilight Zone.** A list of talented directors was drawn up, including names from the film industry as well as television.

The shooting schedule - one day of rehearsal and three shooting days - was generous but meant that Serling, who was executive producer and writing all but 5 out of the 25 episodes, as well as appearing on screen, was totally committed to the series. Production began in June, meaning 20 episodes were completed before the series began transmission in October 1959. A lot was at stake, but the risk paid off.

To supplement Serling's talent on the writing front, two established horror writers - Richard Matheson and Charles Beaumont - were commissioned. Serling had wished to encourage new talent on **The Twilight Zone** but of the thousands of manuscripts received from novice writers not one was considered usable. Matheson's and Beaumont's episodes were very different from Serling's, but this only serves to emphasise the extreme variety of story **The Twilight Zone** encompassed.

The storylines revolved around many common concerns and fears; death, the afterlife, nuclear war, individuality and the search for identity. **The Twilight Zone** traded on anxiety. It concentrated on the 'little man' - the faceless people who make up the bulk of society, those living a twilight existence, the oppressed and those past the peak of their lives.

People like Henry Bemis who, in **Time Enough at Last,** is a "bookish little man whose passion is the printed page but who is conspired against by a bank president and a wife and a world full of tongue-clickers and the unrelenting hands of a clock". People like Lew Bookman, of **One for the Angels,** described as "a fixture of the summer, a rather minor component to a hot July, a nondescript, commonplace little man whose life is a treadmill built out of sidewalks". People like Barbara Jean Trenton, in **The Sixteen-Millimeter Shrine,** who is a "movie great of another time, once brilliant star in a firmament no longer a part of the sky, whose world is a projection room, whose dreams are made out of celluloid".

All people whose lives will be changed by a meeting with **The Twilight Zone.** Their destiny may be a self-induced flight from reality : the world-weary advertising executive in **Walking Distance** who longs for his idyllic youth and returns to it only to learn that there is "only one summer to every customer"; a quirk of fate, as in **I Shot an Arrow Into the Air** when one survivor of a crashed spaceship kills his fellow atronauts for their water ration thinking they are on a barren asteroid and belatedly discovers they are on Earth; or an ordained meeting with death, as Walter Bedeker discovers in **Escape Clause** when he sells his soul for immortality and indestructibility and discovers that life is no longer worth living.

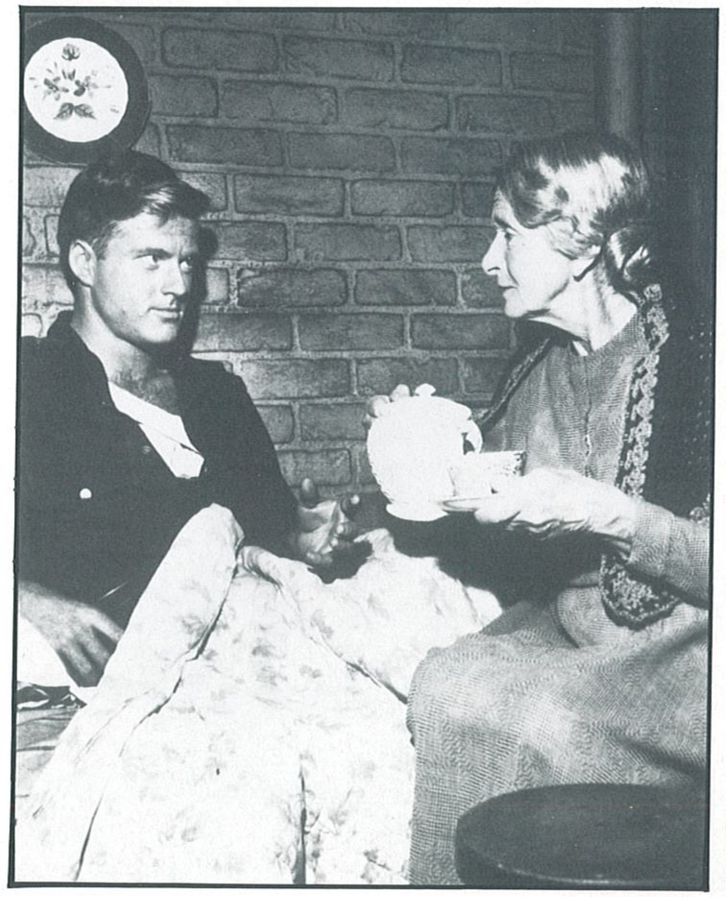
These are just a sample of the episodes being screened by Channel 4 over the next few months. They are, almost without exception, skilfully written and excellently produced. When they were first screened the series became immensely popular and a further four seasons were made. There were a phenomenal 161 episodes made overall, many by the same creative team that worked on the first season. The series attracted a wide repertoire of star names like Robert Redford, Lee Marvin, Buster Keaton, Ida Lupino, Gladys Cooper and Anne Francis, as well as actors familiar to telefantasy fans; William Shatner, Burgess Meredith, Roddy McDowell, Agnes Moorhead, Elizabeth Montgomery, Patrick MacNee, Billy Mumy and Jonathan Harris, many of them appearing on more than one occasion. Even Robbie the Robot from **Forbidden Planet** popped up!

**The Twilight Zone** inspires people even today. Four of the original episodes, including three of the very best - **It's a Good Life, Nightmare at 20,000 Feet** and **Kick the Can** - were remade into a movie in 1983. Some of the plots and scenarios have even cropped up in other movies, most notably **Little Girl Lost** in **Poltergeist.** A modern **Twilight Zone** series has tried very hard to emulate the original, but it is nowhere near as atmospheric or creative, or as frightening, even with the likes of Wes Craven directing.

One favourite episode, **The Eye of the Beholder** from the second season, shows just what expertise and flair can do with a simple but intelligent storyline and a few tricks of the trade. The episode is very cleverly and very precisely shot so that the characters' faces are never seen until the very end. The lead character can see only the bandages that cover her face, the other participants are only ever seen from behind or in long shot. The angles are kept tight or low at all times, building up the tension for the dénouement. The story itself concerns a young woman undergoing an attempt to surgically correct hideous deformities. If it does not succeed she will be exiled to a camp where other such unfortunates are isolated. When the bandages are removed she is revealed to have perfect features. It is only when we see the asymmetric, porcine faces of the medical staff that the crux becomes apparent. The make-up design was extremely effective and carried the episode through to its conclusion.

The innovation and imagination that went into this production sums up the entire complement of **The Twilight Zone:** "Submitted to you without any recommendations as to belief or disbelief. You can accept or reject; you pays your money and you takes your choice. But credulous or incredulous, don't bother to ask anyone for proof that it could happen. The obligation is a reverse challenge: prove that it couldn't. This happens to be... **The Twilight Zone."**

SUSAN POLAN



PHOTOS: (left to right) William Shatner with Pat Breslin in 'Nick of Time', Creator Rod Serling, and Robert Redford with Gladys Cooper in 'Nothing in the Dark' (courtesy of Channel 4)

# 50 YEARS OF BATMAN!

**BATMAN may be 50 years old, but for many people he is an icon of the sixties, one of Time Out's three B's: Beatles, Batman and Bond. It's impossible to forget the television series with its insistent theme tune and zappy graphics, but the Caped Crusader made his first appearance way back in May 1939.**

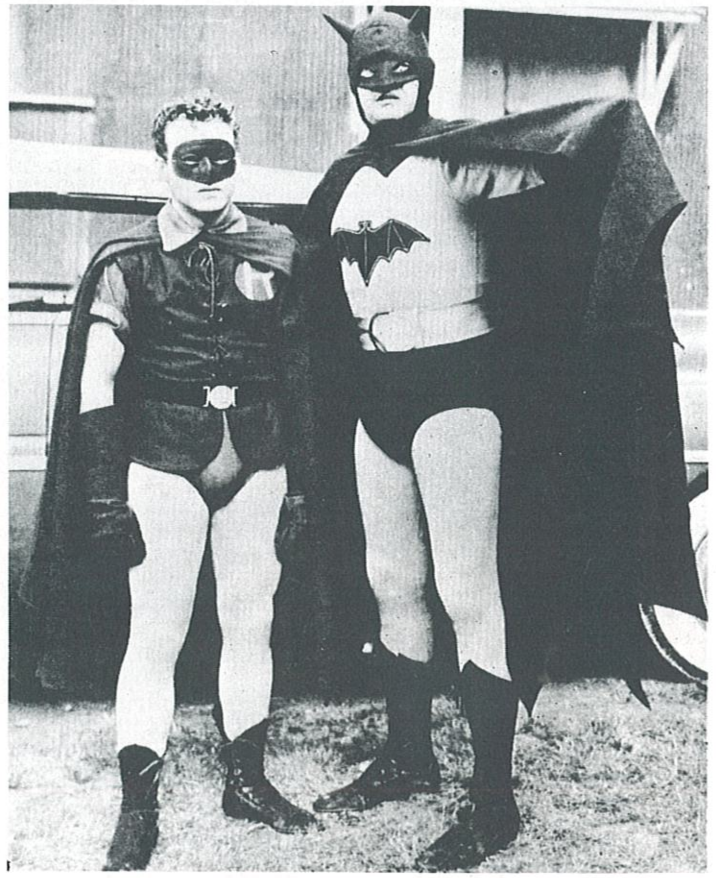
Comic books then were regarded as ephemera - in much the same way that television was in its early years. They were made to be read and junked. Pristine copies of Detective Comics #27 wherein **Batman** was born, nowadays cost upwards of $25,000. Most of us have to make do with his most recent adventures.

It has been possible to catch repeats of Adam West in satin cape and tights in many ITV regions recently, though you have to be a really dedicated Batfan (or insomniac) to do so. One or two regions have been screening it during daylight hours, but others have buried it away in the early hours of the morning. You have to have the sleeping pattern of a **bat** to see it! Even resorting to a video recorder in the LWT region doesn't work, as they vary their transmission times so much from schedule that you can end up with either two-thirds of an episode or 45 minutes of surfing. **Batman** has been treated with far too little respect of late; chopped up into segments as cheap children's television, used as a filler on TVAM during the technicians strike, but now - like in America - in the wake of the movie, the sixties series is **BIG** news (although the hype surrounding it Stateside prior to transmission has since subsided).

Adam West's **Batman** and Burt Ward's Robin were buffoons, upstaged at every turn by the parade of famous faces (Burgess Meredith, Cesar Romero, Eartha Kitt, Zsa Zsa Gabor, Liberace, Vincent Price, etc.) who queued up to become the latest overstated villain. It was the complete antithesis of the comics. For television, nothing was sacred. The early sixties saw a whole string of exaggerated and sometimes overblown fantasy series (**Lost in Space, Doctor Who, The Avengers, Star Trek,** the Gerry Anderson puppet series) which gave the general public the impression that science fiction was campy. At that time, **Batman** could have been made in no other way.

There's no doubt it has its merits; you can't **help** laughing with it and at it. The actors are obviously loving every moment of it and the 'technology' is a delight. Unfortunately it tries too hard to take the pictures straight from the comics and make them live. The colours are too bright, the **Kerpows** and **Kazaps** just too literal, the mode of speech a pinch too stilted - even for the worst of the comic books.

**Batman** fared even less well in his first screen appearance in 1943. True, it was popular, but its success was more due to an unintentional comedy than any comic-inspired elements. Melodramatic in the extreme, this **Batman** was a foreshadowing of the comic (as in funny) elements of the sixties television serial. When the latter was at its peak, the Columbia **Batman** was edited down from its 15 parts and re-released as **An Evening with Batman and Robin** (1966). The follow-up serial, **Batman and Robin** in 1949, was even worse. If Bill Fingers and Bob Kane's Caped Crusader are unrecognisable in the first serial in a wrinkled batsuit and flimsy cape, he's an interloper in this tawdry effort.



Now, of course, Bruce Wayne's obsessive fifty-year long fight against crime has reached a zenith with Tim Burton's movie. **Batman** (the movie) is big, bold, brash **and** beautiful. The sets are immaculate, the mattes impressive, the hardware faultless. This is the comic book brought to life in a way the serials of the thirties and sixties never could have managed. In Gotham City it is dark by day as well as by night. Stone parapets overhang the streets and gargoyles overhang the parapets. In the Batcave, bats overhang the computer screens. The look derives from Blade Runner via Name Of The Rose. Mock gothic runs riot and the mood is black and far removed from the capers of the camp crusader of the sixties.

The entire picture gets its colour from the Joker, in both literal and emblematic senses. Orange, purple and turquoise - Nicholson's costumes are in such bad taste as to be admirable in the grim, foreboding city. **Batman,** by contrast, is a true Dark Knight. His costume, resembling more the suits of medieval armour in Wayne Mansion than any traditional leotard and tights, hides him in the darkest corners and shadows.

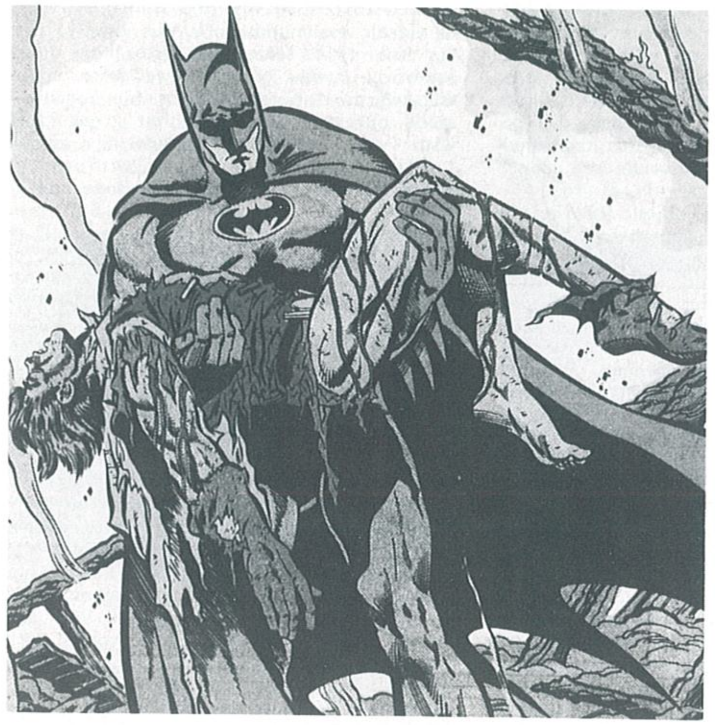
Nicholson revels in his rôle, he lets the costumes and the make-up do the acting. His Joker is holding centre stage and loving it, thank you very much. No wonder he becomes a petulant child when upstaged by the Batwing.

Keaton, on the other hand, doesn't so much play **Batman,** as play Bruce Wayne playing **Batman.** He gives Wayne vitality, emotional insecurity and vulnerability. Without the armour-plated batsuit this Wayne could not **be Batman.** A superhero devoid of superpowers; the comic fans may hate him for it, but Keaton suits the part. He is at his best in the comic moments, mouthing "I'm **Batman"** when he is unable to reveal his innermost secrets to girlfriend Vicki Vale, but Keaton can also make the character uncomfortable; walking obsessively and obliviously into a hail of bullets to get a closer look at the Joker. This is a fight to the death between manically driven and possibly psychotic enemies.

If the film does have a failing, it is that it doesn't have any raw edges. No sharp corners to jag the imagination, no knife-edge exhilaration to send shivers down the spine, no sense of protracted menace. We never sees the effects of the Joker's poisoned products on the populace of Gotham City. His girlfriend, Alicia, is seen briefly masked and briefly disfigured but we never see the Joker sadistically scarring her and we never see her suicide.

The economic need to reach as wide an audience as possible means the darker elements that can be present in the comics are excluded. The constraints of a special effects movie means the emotional pay-off is pared down. The artifice is just a little too obvious, we can see the special effects for what they are and are expected to marvel at them for their own sake.

As a film none of this really matters. It's sheer technology, sheer fun, sheer escapism. It's the public conception of what **Batman** has always been about. Meanwhile, the comic book - the **Batman**'s natural habitat - has, thanks to the European tradition, matured. The graphic novels and prestige comic editions (often marked For Mature Readers) have garnered an adult audience and comics are now more respectable than they have ever been. In the past couple of years we have seen Frank Miller's Dark Knight, Alan Moore and Brian Bolland's A Killing Joke, Jim Starlin's A Death In The Family, Mike Barr and Terry Bingham's Son Of Demon, not to mention Frank Miller's Year One and Year Two. Titan Books have also brought out a series of paperback reprints of early comics. Naturally, there had to be a comic to go with the film.

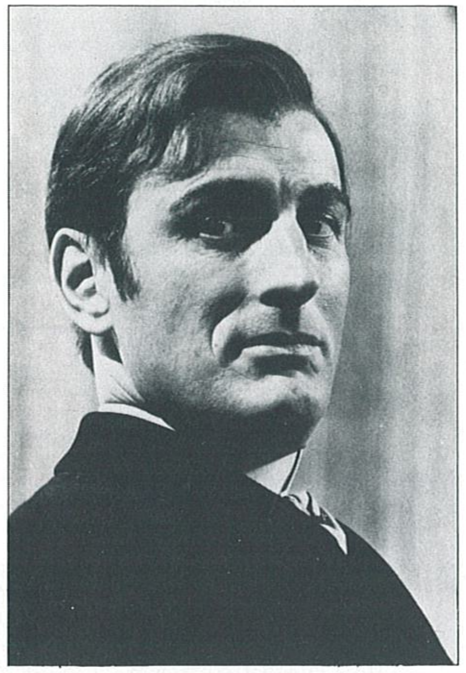


'The comic of the film of the comic' has a rather dubious history, with many such publications being quick, cheap cash-ins. As **Batman - The Movie** is such an expensive high-profile production, DC had to ensure the comic adaption lived up to the hype. The production values are high. Comics veteran Danny O'Neil - editor of both **Batman** and Detective Comics - takes the credit as writer and Jerry Ordway illustrates the story. Ordway has written and drawn **Superman** and was part of the team that celebrated the Man of Steel's 50th birthday last year. With this talented combination, it could hardly go wrong. The art is incredibly true-to-life and the characters do look like the actors portraying them in the film.

**Batman** has come a long way from The Case Of The Criminal Syndicate, his first adventure in Detective Comics. He's survived the crudity of the filmed serials, the idiocy of the television series and the hype of the film. His rightful (and for some, only) place is on the pages of a comic book, but for many, many people his truest incarnation will **always** be Adam West! BRIGID CHERRY

*PICTURES: (Previous page) The original screen appearance starring Lewis Wilson (Batman) and Douglas Croft (Robin), and sixties version Adam West. (Above) The recent much-publicised comic strip 'death' of Robin (reprinted courtesy of Titan Books) and (right) Batman- The Movie starring Michale Keaton (Batman), Jack Nicholson (The Joker) Kim Basinger (Vicki Vale) (courtesy of Warner Brothers).*

## THE SIXTIES FANTASY SERIES 'ADAM ADAMANT' MADE GERALD HARPER A HOUSEHOLD NAME. HE TALKS TO BRIAN J. ROBB.



**FOR A SERIES that only ran for two seasons in 1966/7, 'Adam Adamant' is still very popular today, both with those who've seen it and those who wish they could.**

The premise of the series, like all those that stand the test of time, is simple. Adam Llewellyn De Vere Adamant, gentleman adventurer of the Victorian era, defender of King and country, respecter of women, finds himself involved in a plot so dastardly that he almost loses his life. Betrayed by the woman he loved he was condemned to a living death; frozen in a block of ice by arch villain The Face in 1902. Sixty-four years later, in 1966, his body is recovered, and he's still alive!

Lost in the modern world of fast cars, neon lights and mini skirts, Adam realises that there is still a need for a crime fighter. Ably assisted by his sidekicks Georgina Jones (Juliet Harmer) and his butler Simms (Jack May), Adamant continued his crusade against villainy for 29 episodes, until the BBC cancelled him, in spite of high ratings and widespread popularity.

Canadian creator Sydney Newman was also responsible for **Doctor Who** and **The Avengers**, both of which **Adam Adamant** resembled in certain aspects. The producer was Verity Lambert, who came in straight from producing William Hartnell's **Doctor Who** to masterminding the career of the century's best-known romantic adventurer.

The man who gave life to the central character was Gerald Harper, currently to be heard every Saturday lunchtime hosting a show on BBC Radio Two. When first offered the rôle of Adam Adamant though, Gerald wasn't interested, but not because he didn't want to do it. "The BBC Head of Drama, Sydney Newman, outlined the story. I told him it was a great idea, but he'd have to count me out because I was under contract at the time to do a part on Broadway. The minute they believed I was unavailable they thought 'That's the guy we've got to have'! It was Verity Lambert who decided there and then to offer it to me. Verity had just come off **Doctor Who** and was still a new producer I'd never heard of. She'd seen The Corsican Brothers, which I was in, and I think that's why I was offered the part. I played the villain, a great swordsman. I said 'I'm sorry, but I'm old-fashioned and I can't accept it'. They said 'You must realise it's going to be enormous, we're taking over **The Man From UNCLE** slot!' I phoned the producer on Broadway and asked him about it. I explained it was probably going to make me famous. He was very good and said of course I must do it. It was lucky because the play on Broadway never opened - it disappeared without trace."

Taught at RADA, Harper had followed a very versatile theatre career, including Shakespeare, occasional television character rôles, and even a musical with Cliff Richard. Having escaped his Broadway commitments, Harper was able to reveal his enthusiasm for **Adam Adamant:** "It was a marvellous idea. What appealed to me was that it was a true comedy of manners. You put a man of the ideas and the attitudes of the Victorian era down among the codes and morals of today - you immediately have a classic conflict. I thought that was such a superb idea."

Despite being intrigued by the idea behind the show, Gerald doesn't feel it was done justice: "I don't think we did it particularly well. It was flung on incredibly fast. Both in terms of the inception - it wasn't quite thought through, and in terms physically - the sheer amazing speed with which we did it which, looking back, was unbelievable. It was weekly repertory with a better dressing room! We went into production with six scripts written, so had to get another done in six weeks as we were making an episode a week. It was amazing how things were just thrown together in those days, in a fury of energy."

Tony Williamson was responsible for the first few scripts, and he continued to oversee the other writers, including **Avengers** writer Brian Clemens. Even today Harper is amazed when he recalls how quick the turnaround was between episodes: "We had two days in the studio, the third day out filming, with four days to learn the next script and a couple of fights, which are damn hard to learn. It was an impossible schedule. There was another series at the same time whose leading man, now a well known actor, was taken to the funny farm as he cracked under the strain. It was a nightmare, really, though also hugely enjoyable."

Gerald Harper found the actual process of making the episodes quite a strain with such a short schedule. "For a one-hour programme we had about two-and-a-half-hours recording time, and we had all the sets up and recorded it straight through trying not to stop. I had a boy whose only job was to grab me as I left a scene and get me into position for the next one, because I didn't know where I was going! I didn't know what scene came next. I'd just hope that the lines would come to me!"

The character, though, allowed Gerald to get up to all sorts of things he otherwise wouldn't have. Sticking firmly to the principle that Adam was Victorian, the charcter found out about the 'modern' world of 1966 as the series progressed, leading to some wonderful moments during shooting. "We had a lot of fun. We did all those things you're usually not allowed to do. We went down to Leicester Square at midnight and I went down the up escalator and up the down, as a guy who'd never seen an escalator before probably would. Earlier on we went to Picadilly in the middle of the day. They hid the camera and blew a whistle. I just walked out into the middle of the road as if I'd never seen anything but Hansom cabs! I stopped the traffic and stood there. All the drivers reacted marvellously. They saw this man in evening dress waving a swordstick at them and one bus driver leant out and screamed abuse. A taxi driver put his brakes on and swept a great bow as he thought 'We've got a right one here'! We did all sorts of things like that."

That kind of fun was short-lived, though. As soon as the series began transmitting, half-way through production the public started to realise who the film crew were, as Gerald explained: "It was easy to film for the first series because they didn't know who I was or what we were doing. Afterwards it became impossible because I stood out a mile off in that great cloak with my swordstick wandering around London. I was having dinner with one of the writers after making an episode and he said 'Gerald, we're sitting here, but three months from now you won't be able to walk down the street without being recognised'. And he was right. That's what happened. It's amazing - it alters your life totally!"

The success of the series took Gerald by surprise, although early in production he was convinced he had made the major mistake of his career: "Sydney Newman was a man of great ideas, but he was a bit odd at times. He had this curious idea that Adam Adamant must have a widow's peak. He also thought I ought to have giant eyebrows. So at fantastic expense they had a wonderful wig made, which was totally unnecessary. And they also had special bushy eyebrows. I remember riding a white horse through Richmond Park and being followed by all those young girls from the ballet school and thinking 'So, this is what it's like to be a star'. Then I heard one of them say 'Oh, hasn't he got lovely hair', and it was the bloody wig! The very first night of recording we had to do some night filming. I had to gallop up a drive on a white horse, and I remember sitting, thinking in despair, 'I don't know what I'm doing here'. I got home at half past four in the morning and almost burst into tears! I was about to appear in front of several million people instead of a few hundred thousand in repertory theatre that I was used to, and all I could think was 'I don't know what I'm doing! This is a disaster!' It was a night of great mental crisis, but it worked, although the creation of the character was very difficult because there were a lot of unknowns. It's alright if you knew who this character was supposed to be. It was very unnerving."

Happily it wasn't long before positive feedback changed Gerald's mind about what he'd got involved in. "As I recall, we were half way or three quarters of the way through making the first series when it started going out and I knew it would be a success pretty soon. What made me realise was when Frankie Howard started making jokes using the character of **Adam Adamant,** and I thought comedians only talk about national figures."

**Adam Adamant** also featured several other regular characters in the forms of Adam's sidekick Georgina Jones (Juliet Harmer) and his butler Simms, played by Jack May. "Jack was terrific and currently soldiers on in The Archers. He was great, and I know he won't mind me telling the story that he was not the first choice for the butler part. Someone else was to do the first few episodes - an unknown actor who would have made his name had he continued. We got to the read-through of the third episode and it had a joke opening where the butler had to say 'There is a lady to see you, Sir', and he's got her in his arms because she's got a knife in her back! This bloke suggested he should pick the actress up. He did and his back went! He couldn't move. We laid him on the table and by the time we got him to hospital Verity had fired him and got Jack May in. I asked Verity what she was doing and she said 'We can't waste the time, we're in the studio in four days, we'll give him an episode as a visiting artiste later in the series'. I went to see him in hospital and he and his wife were so heart broken as he'd been an actor for twenty years and this was the first time he was going to have regular work for thirteen weeks or whatever. Jack manfully filled the breach. The character of Simms had been a music hall artiste which gave him this ability to do lots of voices and don disguises. Jack May was superb and great fun, although he did spend most of his time on the phone to his bookmaker! He used to come in with two scripts and four copies of The Sporting Life and we'd rehearse in twenty minute bursts before he had to go and see who had won the 3.30!"

Gerald also has fond memories of his other co-star: "Juliet Harmer was a delight. She was a kooky, curious girl, but utterly beautiful and very nice."

A semi-regular character was the villain The Face, responsible for freezing Adam in the first episode after he was lured into a trap by his life-long girlfriend Louise. The Face later froze himself and was guarded over by Louise who aged naturally while, like Adam, The Face stayed the same age. Harper remembers the actor who played The Face: "Peter Ducrow, known as Ice Man with that great leather mask. I wonder what happened to him?"

The story **Black Echo,** a wonderful example of the series at its best, brought back The Face and Louise, and Gerald had a hand in the casting of this episode. "This episode was basically a remake of the Anastasia story, and The Face was there in the underground of the old lady's castle. I said 'You must get Gladys Cooper for this part', and the booking agent at the BBC said 'No. We just can't send this script to Dame Gladys Cooper!' I was terribly angry and said 'Listen, your job is to hire actors. You send that script to Gladys Cooper immediately. It's not up to you to decide, it's up to her'. She got the script, said 'It's delightful', and did it. She just came in, didn't get a word right and said 'Gerald, I just don't know what this is about, I don't understand a word of it, but I think it's delightful'! She only had three-and-a-half days, which for a woman of eighty is no time at all to learn a big part. She never knew where she was meant to stand but when the little red light went on she was as steady as a rock, made it up as she went along and gave a wonderful and moving performance." This uncertainty on behalf of Gladys Cooper certainly doesn't show in the finished episode. The Face was to return in several subsequent episodes becoming a regular villain.

Gerald Harper threw himself into many of the fights involved in the series with relish. He did, afterall, used to be a fairly accomplished boxer! "It was fun and I was very fit, luckily. I was a good boxer, which is I think one of the reasons I got the part. I could fence as well. We had a lovely bunch of stunt men. Learning fights is a long, laborious, time-consuming process - it's like a choreographed dance. We had one or two fights each week and we had to remember them. We had Nosher Powell, a boxer of some considerable repute who had fought professionally, as a stunt man. I had this fight with Nosher all planned out. We were in the studio and Nosher said 'Don't you worry, Gerald. Hit me as 'ard as you like. I'll do the rest'. They said action and we went, and I caught him flat on the chin with a great left hook and he went down. Everybody in the studio went 'Gosh, Nosher's going to get up and murder him'! These people are very touchy, you see, and I was shaking thinking he was going to beat me up. He got up and said 'Gerry, you got a good punch!'."

Despite its success, **Adam Adamant** was destined to be short-lived. "We did two series and the BBC had a long period of angst where they decided whether to go on with it. They had two series they wanted to do and they could only go on with the one. They ummed and ahhhed for months before they decided not to go on with it. It was a very good thing because if I'd stayed in it for a long time I would have been stuck like a Doctor Who in never-never land! As it was it stayed with me for a long time, for twenty years, and we only did two series! It was before its time. It was a great cult programme that could have gone on and become hugely successful. I could've done it for eight years and never worked again."

Gerald was far from idle after the end of **Adam Adamant.** It wasn't long before he was back on television in a long-running rôle. "When the series ended I went back into the theatre, into a restoration comedy. After doing another play I went straight up to Yorkshire to play James Hadleigh for a TV series called Hadleigh which I did for ten years. That was in 1968 or early '69, so I started that within a year of leaving **Adam Adamant.** We didn't do that all the time, though, because between series I'd do a play in London for six months or something. We only did six or seven series in those ten years. I prefer working in theatre which is the actor's true medium. Film and TV are the director's and writer's true mediums as they decide where the audience should look and what they should see. In a theatre I go out there and it's me and nobody but me who does it. I get more fun down on the stage looking at the audience, it's a real kick, whereas it never was in a studio which aren't really nice places to be. The fun is in the creation. When **Adam Adamant** went on air seen by millions of people it was really a totally exhausted dress rehearsal, not a charged up performance for an audience to handle. It's quite nice once in a while to do a quiet bit of acting in an empty studio without an audience coughing, but I find that the real charge is on the stage."

Gerald still has a few mementoes of his time as the country's oldest crime fighter: "I've still got the swordstick at home hanging up on the wall. When the series came to an end, the lovely make-up girl made a great thing on a piece of funeral purple cloth with little white flowers on which she embroidered those bloody eyebrows that Sydney Newman made me wear. Under it it says in Latin 'Here Lie the Eyebrows of Adam Adamant, 1966-67'. I've got that hanging up on the wall too!"

The appeal of the show continues to this day, even for people who haven't seen it but merely read about it, but Gerald doesn't know why it's still so popular. "You can't tell, can you? It was a nice idea - this gentleman of honour surrounded by girls in mini skirts and being shot at - it's a charming idea. It was a very good cartoon character, almost."

When he thinks about it, Gerald Harper has one over-riding memory of working on **Adam Adamant:** "I just remember utter panic and exhaustion, and thinking at the end of each episode 'Well, we've made it!'"●

STAR TREK
THE NEXT GENERATION

# SEASON TWO EPISODE GUIDE

*Introduction and story summaries by Kathleen Toth*

**THE SECOND SEASON of 'Star Trek: The Next Generation' finally came to a conclusion at the beginning of July after another block of repeats allowed the strike-delayed production to churn out a total of twenty-two episodes.**

The series continues to be a syndication success, but it must be admitted that there were few really interesting episodes this season and no dramatic conclusion similar to last season's **Neutral Zone.** In fact, the cast changes and the continued feuding among the production team over scripts gave the whole season an unexpectedly tentative feel. The short list of standout episodes would have to include **The Schizoid Man, A Matter of Honor, The Measure of a Man** and **Q Who.** This last episode, by bringing back a major adversary and introducing a potentially major new one of a particularly fearsome type, had the feel of a season finalé and made much of what followed it appear anti-climatic.

On the strength of **Q Who** and last year's **Neutral Zone,** one would almost have to nominate Maurice Hurley - who also produces some episodes - as currently the most effective writer for the series. However, it is very hard to judge how much any of the writing credits mean on this show as various scripts get altered, blended and changed in the production process. The most highly-touted writer from the first season, Tracy Torme **(Big Goodbye, Conspiracy)** worked on three episodes this season but does not receive the story credit on any of them. In at least one case this was because he was so unhappy with changes in the end product that he asked to have his name removed.

Whether greater stability can be expected next year is open to speculation, but there is a need to shift gears a bit. This season stranied at focusing more on the crew than did the first season, often to the detriment of the overall plot. The external threat or mission often became so marginal that it had to suddenly be returned to and taken care of in the closing few minutes of the story, however unconvincingly. The focus on the crew has also been quite uneven, as might be expected, but the big winners are something of a surprise. Data was popular from the start and was featured for most of the first half of the second series. Now Worf seems to have joined him as featured player, perhaps because the writers can have so much fun coming up with new Klingon bits. One problem with this is that nobody seems to have the job of either making this consistent with what we already knew (or thought we knew) about Klingons or even with keeping Worf himself consistent from one story to the next. All other parts have been somewhat diminished in relation to these two, even that of Captain Picard who is not as much the focus as he was before.

The now-you-see-it, now-you-don't relationship between Riker and Troi was reasserted late in the season but that does not mean that it won't disappear again at the writer's convenience. Wesley has been seldom used, although a pretext was developed to keep him on the ship and out of the academy for the forseeable future. He is no longer the brilliant whiz-kid saving the ship that the writers claimed was so hard to write for. His best scenes have come in a few moments which allowed Picard to also unbend a bit and adopt a somewhat fatherly pose. This is where Wesley's future with the series lies and as he becomes less annoying Will Wheaton may even finally get invited to some conventions.

Little is known yet about the third season, although it appears that Denise Crosby (Lt.Yar in the first season) will guest in an episode, whether as ghost, hologram or flashback. She was seen briefly this year in the form of a holographic image that Data keeps in his quarters. And one has to wonder a bit about tough old Doctor Pulaski, whom we now know has three ex-husbands. The Captain may not be her cup of tea, but she has been casting appreciative glances at Worf lately, much like Mrs.Troi.

Welcome to the 24th Century, where the great Star Fleet sex symbols are an android and a Klingon. Captain Kirk could never have imagined it...

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### 1) THE CHILD

Story by Jaron Summers & Jon Povill
and Maurice Hurley,
Directed by Rob Bowman

**THE HAVOC** wrought by the writers' strike is presumably responsible for this opening episode, which concerns the bizarre and tasteless premise that Troi becomes immaculately pregnant courtesy of a passing "incorporeal" lifeform. The new ship's doctor, Kate Pulaski, is amazed as Troi gives birth in a matter of days to a child which then develops at an astonishing rate. Comdr.Riker is quite amazed himself but nobody makes the obvious jokes. The child is somehow linked to a deadly virus encased in protective shields in engineering and a situation develops which threatens the life of everyone on board. Although this is the first episode for the new doctor, she really is not effectively introduced and featured until later in the series when we learn that Dr.Crusher has left abruptly when offered the chance to become head of Star Fleet medical. Her son, Wesley, seeks out Guinan for advice on what he should do and eventually asks to stay on board The Enterprise.

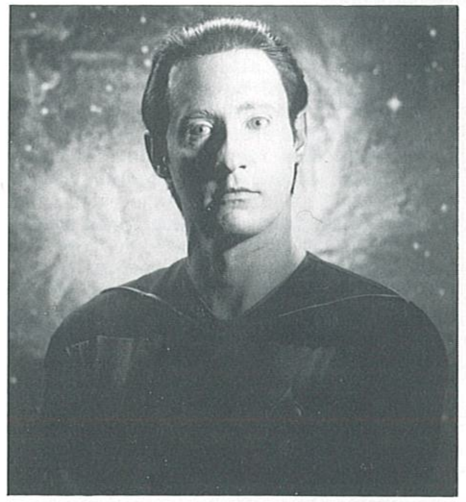
### 2) WHERE SILENCE HAS LEASE

Story by Jack Sowards,
Directed by Winrich Kolbe

**THE ENTERPRISE** encounters a mysterious void in space, which reminds Worf of an unpleasant Klingon legend about such a void swallowing ships. The Enterprise is engulfed by the void and cannot find a way out as sensors register nothing - until the crew see first their sister ship Yamato and then a Romulan battle cruiser. Both are illusions spun from their memories by the very alien creature who inhabits the void. He manipulates the crew to study their reactions and becomes curious about the human concept of death and decides that he will take half the crew for experiments and let the rest go. Picard responds by activating the self-destruct sequence. Data and Troi ask him to reconsider...

### 3) ELEMENTARY, DEAR DATA

Story by Burton Alan Lane,
Directed by Rob Bowman



**THE HOLODECK** is back, but this time it is Data who wants to act out his literary fantasies. The Enterprise is waiting to meet a ship that has been delayed in transit and Data wants to use the time to try his hand at being Sherlock Holmes on the holodeck. Geordi accompanies him as Watson and dressed in period costume they enter Holmes' London where Data proceeds to make deductions with such rapidity that Geordi says there is no point in continuing. As they mull over their disappointment in Ten Forward, Dr.Pulaski - who refuses to regard Data as being other than a machine - says that the android is incapable of genuine creative thought. According to her, Data succeeded as Holmes only because he had a complete recall of every Holmes story that the holodeck could use. Nettled by this, the two friends accept the challenge and Geordi instructs the computer to produce an adversary who could be a match for Data. The doctor agrees to accompany them back to the holodeck to test Data's abilities. Suddenly Professor Moriarty finds his ideas expanding and learns how to converse with something called "computer". He builds a device which threatens The Enterprise itself and takes the doctor prisoner. He refuses to deal with Data, whom he realises is not Holmes, but wishes to see someone called Jean-Luc Picard. The stage is set for a dramatic confrontation that is not allowed to happen in a rather deflating climax.

### 4) THE OUTRAGEOUS OKONA

Story by Les Menchen, Lance Dickson
& David Lansberg,
Directed by Robert Becker

**ONE CAN** almost make it a principle that stories written by a committee should be avoided. This one has two unrelated plots, neither of which is successful. In one sequence of events Data is trying to understand humour. The doctor says that he is not capable of it (does this begin to sound familiar ?) so he becomes determined to master the concept. After talking to Guinan he decides to programme the holodeck to conjure up a famous comic to help him. Comedian Joe Piscopo appears in a 20th century night club setting to offer him pointers. In the other plot, a fellow who looks like the roguish hero of Willow is stranded on his ship with engine trouble that the crew of The Enterprise is helping him fix. Two pursuing space ships from rival worlds turn up, each demanding his return to them for various crimes he says he is not guilty of. Data, meanwhile, makes a very unpromising lounge comic, but the material he gets would not be funny as spoken by anyone. The other problem turns out to be a series of mistakes and ends happily. The viewer has long since become comatose.

### 5) LOUD AS A WHISPER

Story by Jacqueline Zambrano,
Directed by Larry Shaw

**THIS STORY** illustrates the difficulty of combining an interesting concept with an interesting tale. A planet that has been at war for centuries sends out a call for a famous negotiator to be brought in to help initiate peace talks. The Enterprise is sent to transport the man to the planet, only to find that the negotiator himself is the descendant of a line of hereditary rulers who are deaf. He is aided by a retinue of empathic retainers who have also existed along with his family through the centuries. This "chorus" composed of two men and a woman represent and interpret different sides of his personality and also communicate to him what others say. The negotiator and Troi are attracted to one another but he is rather arrogant with the rest of the crew and supremely confident that this mission represents no special difficulty for him. Upon arrival at the peace conference site, the chorus is killed by dissidents attempting to stop the talks. The negotiator is unable to communicate except with Troi and feels completely lost until she and Data teach him sign language.

### 6) THE SCHIZOID MAN

Story by Richard Manning & Hans Beimler,
Directed by Les Landau

**THE FIRST** really noteworthy episode of the second series. The Enterprise finds itself called to two emergency medical situations at the same time. While the ship goes to deal with an accident in space, Data, a Vulcan doctor and several other crew members are beamed ahead to respond to a call for help sent by a mysterious young woman from the home of a famous but reclusive scientist. They arrive on a planet populated only by the woman and the irascible old scientist who is soon discovered to be the mentor of Data's creator and he tells the android to call him Grandpa. The scientist is fatally ill but has been experimenting with ways of preserving his consciousness in a computer. Now he sees a way to cling to life by replacing Data's consciousness with his own and telling the others that the scientist has died. On board ship 'Data' begins to behave strangely. He is jealous of the interest Picard takes in his former companion and there is an unpleasant confrontation on the bridge. Picard's suspicions are further aroused when Data gives a highly inflated eulogy for his "Grandpa". Several people have been injured by the increasingly unstable android when Picard confronts him with the knowledge of what has happened and pleads with him to release Data to live his own life.

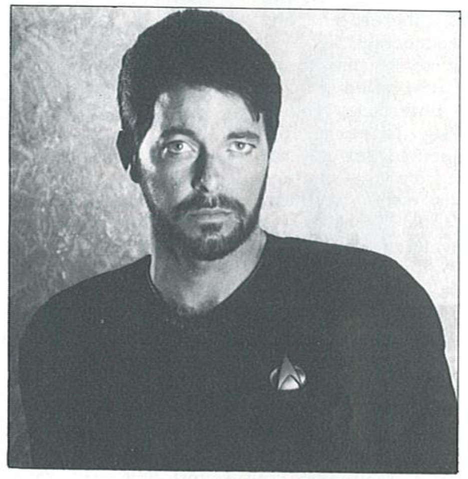
### 7) UNNATURAL SELECTION

Story by John Mason & Mike Gray,
Directed by Paul Lynch

**THIS** is the one story in which Dr.Pulaski actually has the prime rôle and it serves to introduce her character more than any other story. Diana Muldaur's exact status seems a bit unclear as she has never been added to the regular cast credits at the beginning of each episode, where instead she is always billed as making a 'special appearance'. Whatever the reason for that, Dr.Pulaski has often appeared infrequently in other adventures. This episode opens with Picard seeking Troi's opinion on the soundness of the doctor's judgement. He worries that her passion for her job sometimes goes too far. Faster than you can say "crisis", the ship comes across a drifting Star Fleet vessel filled with crew who have died of old age after stopping at a genetics research facility. Tracking back to the research station, they find that the adults are suffering from the same mysterious onset of rapid ageing, but their children are supposed to be immune. They plead for The Enterprise to save their children and Pulaski wants to beam tham aboard, but Picard regards the risk as too great until it can be proven that there is no danger. As proof Pulaski has a child beamed aboard a shuttlecraft containing only herself and Data. All appears fine until the doctor is suddenly struck by the first symptoms of the disease. She has herself taken to the research centre but has little hope of finding a cure in time. She discovers that the children were genetically engineered to be perfect and have an aggressive immunity system which created the disease when they came into contact with a flu virus carried by a crew member of the original ship. A way to save the doctor is found by using the transporter to filter out the alien element causing the disease. This is hampered by the fact that the doctor hates using the transporter (a McCoy touch again) and has left no stored pattern of her normal self to use as a guide. There are a lot of borrowed elements in this story, including the very idea of a disease causing rapid ageing, but one of the revelations is that the gruff doctor immediately applied for transfer from her old ship when The Enterprise became available because she has long been a great admirer of Captain Picard's accomplishments.

### 8) A MATTER OF HONOR(sic)

Story by Wanda Haight & Gregory Amos
and Burton Armus
Directed by Rob Bowman



**AN EXCHANGE** programme puts a Benzite ensign on board The Enterprise and sends Riker to be the first Star Fleet officer to serve on a Klingon ship. The Benzite immediately runs afoul of Picard and Worf, while Riker is given a rather more difficult time by the Klingons, including several female crew who speculate on how he would "endure" them. By a rather far-fetched twist, the Klingons become convinced that The Enterprise is attacking them and remind Riker that he took an oath to obey them while on board. Picard gets another chance to surrender the ship, to the continuing outrage of Kirk devotees. The Klingon's are again made to appear more reasonable than they ever used to be, and Riker's growing friendship with Worf holds him in good stead.

### 9) THE MEASURE OF A MAN

Story by Melinda Snodgrass,
Directed by Robert Scheerer

**EASILY** the best-written episode so far this season. The Enterprise stops at a new star base where Picard unexpectedly encounters a strikingly attractive woman captain from the Judge Advocate General's office with whom he apparently has a long-standing love-hate relationship. It emerges that the temperemental redhead had been the prosecuter at a court-martial of Picard held at the time of the loss of the Star Gazer (see The Battle) ten years before and had resigned from Star Fleet for a time afterwards when he was found blameless. Data also meets up with an old acquaintance - the only person who voted against admitting him to Star Fleet Academy. This scientist brings orders transferring Data to his command for the purpose of disassembling him in the hope of learning to duplicate Dr.Sung's achievement. Data fears that he will be destroyed by the experiment and Picard looks for a way to overturn the order. It appears that the only legal way out is for Data to resign from the fleet, which he reluctantly does, but he is then declared to be Star Fleet "property" and is said to have no choice but to obey the order. Picard demands a hearing before the JAG officer and offers to act as Data's defence council. Under regulations, Riker must act as prosecutor due to a shortage of JAG staff or there can be no hearing. He is very reluctant but does such an excellent job of asserting that Data is only a machine that even Picard fears the case is lost. However, Guinan reminds Picard of the dangers of allowing some beings to be regarded as property by others and he makes an eloquent defence of Data that depends in no small part in questioning him about the few personal items he had packed when he thought he was leaving The Enterprise - his medals, a book given him by Picard and a hologram of Tasha Yar.

### 10) THE DAUPHIN

Story by Scott Rubenstein & Leonard Mlodnow
Directed by Rob Bowman

**LIKE DEATH AND TAXES,** a Wesley story was probably inevitable. Since he has given up saving the ship this season, it is actually quite tolerable. The Enterprise picks up a young princess and her guardian from a barren world where the girl has been raised in exile until the time has come to return to rule her planet. She has been raised in isolation and knows about the galaxy only from books. She and Wes are transfixed at first glance and are trying to see each other ever after. He seeks romantic advice from Riker and Worf (one of the better moments), while the guardian forbids the princess to see anyone. We learn that the guardian is capable of changing her shape at will. Naturally, young love finds a way to get together on the holodeck to sample the sights of the universe and the guardian turns into a raging beast that even Worf cannot subdue without phasers. This encounter makes for a rocky but respectful relationship with the Klingon, as each sees the other as having similar functions of protecting their own. Eventually the princess comes to accept her rôle and the return home; Wesley's broken heart is helped a bit by the not unexpected revelation that the princess only adopted a human form to fit in on the ship.

### 11) CONTAGION

Story by Steve Gerber and Beth Woods,
Directed by Joseph Scanlan

**THE ENTERPRISE** receives a call for help from the Yamato in the Neutral Zone. They find their sister ship beset by random system failures that her captain fears may be evidence of a design flaw. He reveals that he is in the Neutral Zone because he believes he has found the home planet of the legendary Iconians and that their secrets must be kept from the Romulans. Moments later the Yamato is destroyed and a Romulan vessel uncloaks to challenge The Enterprise. Geordi had downloaded the Yamato's computers and Picard searches her captain's personal log for clues to what happened as The Enterprise begins to experience system failures too. The Enterprise retraces the Yamato's path to the world thought to be Iconia, while Geordi discovers that the source of the trouble is an alien computer programme that a probe had placed into the Yamato's systems and which had then been brought to The Enterprise. Picard decides to lead an away team to what appears to be an abandoned control centre on the planet in hopes of finding a solution. Since he is the student of archeology, not Riker, he maintains that it is he who must go. Data is assisting him in deciphering the alien language when the android is felled by the same computer virus which now threatens both The Enterprise and the Romulan ship that has followed them. The Enterprise transporter no longer functions but Picard must risk destroying what remains of Iconia.

**Photos** (left to right): Marina (Troi) Sirtis, Brent (Data) Spiner, Diana (Dr.Kate Pulaski) and Jonathan (Commander Riker) Frakes. (C) PARAMOUNT

## NEXT ISSUE: EPISODES 12-22

# STAR TREK V: The Final Straw?

ON JUNE 9th Gene Roddenberry must have been a happy man. After ten years he was relieved of the burden of being responsible for the least successful of the 'Star Trek' films. In fact, the much criticised 'Star Trek: The Motion(less) Picture' has much to recommend it compared to William Shatner's 'Star Trek V: The Final Frontier'.

So much has gone wrong with **The Final Frontier** that it is difficult to understand how Harve Bennett could have allowed it to be released in this form unless, as some have alleged all along, he is less the guiding genius of the last three **Trek** films than a fellow who was lucky enough to lach onto Nicholas Meyer or to stumble across Nimoy's directorial gifts. Whichever is true, both talent and luck are conspicuously absent from **Star Trek V.**

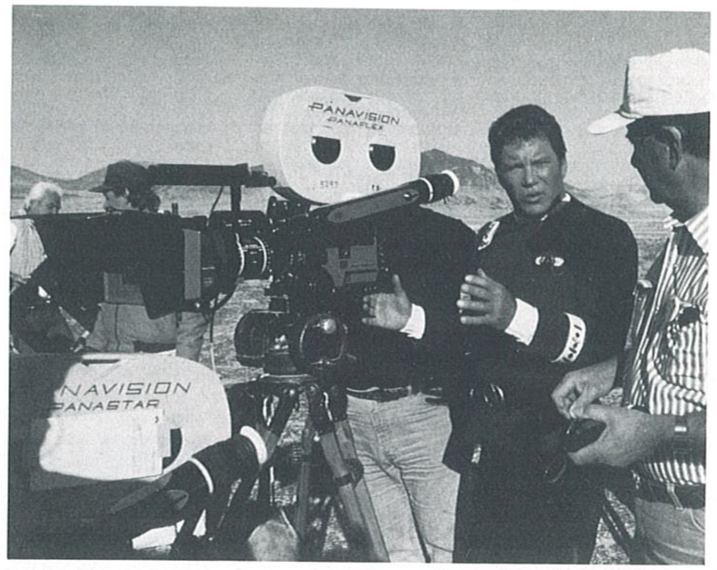
Shatner sought parity with Leonard Nimoy by holding out the chance to both direct the next **Trek** film and also write the script. He has given a number of interviews lately in which he maintains that he has always wanted to direct and that this is what he hopes to be primarily doing from now on. Rather than being daunted by the prospect of making his debut with a $32 million action picture, he has claimed that he has had a good preparation for that task by working on his television cop show T.J.Hooker. It should be noted that "action" there mostly consisted of car chases and people leaping onto the hoods of moving vehicles. Bill may have become perplexed once he realised you can't do that in space.

Roddenberry wins hands down on the look of the two films. **Star Trek V** looks cheap and offers low-grade special effects, supposedly necessitated by the bite that the actors' salary demands took out of the budget. The first **Star Trek** film **looked** very good and had lots of expensive special effects. It was criticised as slow moving and being weighed down with an overblown, philosophically pretentious storyline that erred in not focusing on the relationships between the series' regulars. Still, there was a willingness to continue the films even though Roddenberry was effectively kicked upstairs thereafter and effectively barred from any active rôle in the proceedings.

The success of **The Wrath of Khan** was taken to be due to its emphasis on action and the use of a story which relied on the established relationships among the crew of The Enterprise, ending notoriously with the 'death' of one of the Big Three of the original cast. This created the demand for another sequel and the leverage for Leonard Nimoy to resurrect Spock from the vantage point of the director's chair. The films now seem to have developed their own momentum and **The Search for Spock** had a good run at the box office, despite a premise weighed down with Vulcan mysticism and a temple sequence right out of a vintage Hollywood vision of Shangrila. **Trek III** also introduced an increasing quantity of in-jokes and flip humour, such as when the doctor is said to be "fruity as a nut cake" and to have all Spock's marbles.

This paved the way for **The Voyage Home,** which focused so resolutely upon the regular cast as to be able to basically dispense with major guest starring rôles and fantasy sets as well, since it mostly took place on contemporary Earth. Oddly, and perhaps fatally, this proved to be the most successful film of the series both critically and financially. It was deemed the most accessible story of all since the simple "save the whales" theme was open to everyone and the lighthearted script was entertaining to non-Trekers. The bonus for fans was that **Trek IV** offered the best rôles to date for the supporting cast of crew members, who have frequently and sometimes bitterly languished in the shadow of the **Star Trek** trinity of Kirk, Spock and McCoy.

The series might have ended with this bit of fluff. Leonard Nimoy was launched by it into an independent directorial career with the hit Three Men And A Baby, and a lot of jokes were being made about the age of the cast. And Gene Roddenberry rose from nowhere with the idea of doing a new **Star Trek** television series with a new, young crew. Most of the old cast were not thrilled by this idea, thinking as Shatner said that "it could be too much of a good thing." However, Hollywood finds it hard to quit while you are ahead, even if Scotty and Bones are approaching seventy, and the start of filming had to be delayed twice to accommodate Nimoy's directorial work on The Good Mother.



Any sequel has to purport to offer something new, and the huge hype for **The Final Frontier** as served up by Shatner was that it would manage to have both action **and** deal with some big questions about the meaning of life that you start to think about as you get older. The vehicle for doing all this was to be the most revealing, indepth look at the Kirk-Spock-McCoy relationship that had ever been done. On its own terms, then, **Trek V** fails. The plot takes an eternity to get into motion and then the action sequences are badly lit and unimaginative. To expect to go and find God on a planet in the centre of the galaxy (that looks just like Monument Valley!) smacks more of senility than maturity, and the "deeper" look at the relationship of the Big Three is so banal that it only trivializes them and undermines the dignity that had adhered us to the characters. The only bonuses for fans are unexpectedly zestful performances from Jimmy Doohan and Nichelle Nichols, bolstered by the repeated suggestion that Scotty and Uhura have developed a more than Platonic relationship. George Takei, who now looks younger than Walter Koenig, is all but invisible save for a sequence which requires crash landing a shuttlecraft onto the flight deck.

The story picks up immediately after Kirk and crew have been assigned to the new Enterprise which was introduced at the end of **Trek IV.** A shakedown run has proven that most of the ship's systems function badly if at all, and it is being disassembled by repair crews in space dock. Scotty and Uhura were supposed to go on leave together but, of course, he cannot allow anyone else to oversee repairs on his ship. Kirk, Spock and McCoy, however, have gone off camping together in Yosemite National Park, where Kirk has recklessly decided to climb El Capitan without the aid of any safety devices. He plunged off the rock to be saved by Spock who is hovering nearby in a pair of levitation boots. They sit around the campfire later and the captain defends himself from McCoy's anger by revealing that he has "always known" that he would die alone and so he knew it was safe as long as his friends were there. It is then observed that men like them don't have families, and that is why they are spending shore leave like this. They then make jokes about eating a dinner of beans on toast, what Spock calls "marsh melons" and sing Row, Row, Row Your Boat. I am quite certain that all of this was, somehow, expected to be charming, but it is embarrassing instead.

When an unknown terrorist group seizes hostages, including a Klingon, on a planet in the neutral zone, Starfleet (in the person of producer Harve Bennett) orders The Enterprise to speed to the rescue because only Jim Kirk can handle this. The hostages turn out to have become the willing followers of a sort of Vulcan renegade mystic who has rejected logic for emotion as the key to truth. This laughing Vulcan takes control of the ship after Spock refuses to act on an opportunity to kill him. Kirk is very upset about this but Spock finally reveals that the hijacker is his brother. Or really half-brother, as Spock says that this Sybok is Sarek's son by a Vulcan princess who died. They had been friends for a time until Sybok was exiled from Vulcan for his heretical views. Sybok's ability to control others is based on a sort of radical psycho-therapy. He says that everyone hides some secret pain. He offers to share it and is able to both experience the event that caused it with them and to relieve the distress that they have felt. People who have experienced this are grateful and devoted to Sybok. Sybok's quest is to find the source of creation, which Vulcan myth locates at the centre of the galaxy, beyond the Great Barrier. No ship has ever gone through the Barrier but Sybok is convinced that they have only been held back by fear. Throughout this journey they are pursued by a Klingon ship whose captain seeks the bounty placed on Kirk's head for his previous adventures.

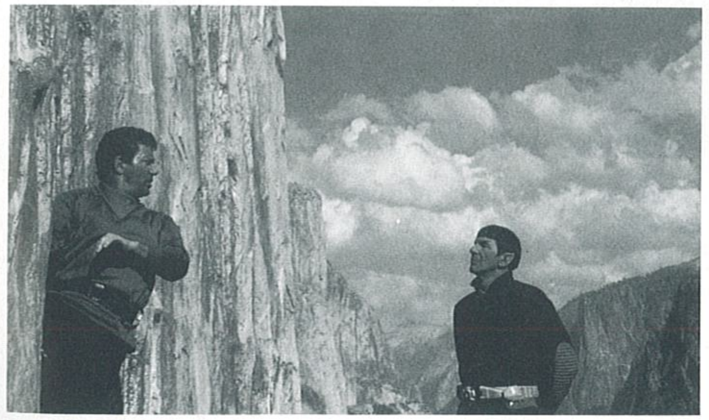
You will not be surprised to learn that they do reach the centre of the galaxy and that God is not 'God' when they get there. Sybok sacrifices himself and the Klingons end up partying on The Enterprise with surprising ease. McCoy comes the closest to joining Sybok because his pain "is the deepest" of all, but he is pulled back by the refusal of his friends to go along. The film ends with Kirk, Spock and McCoy singing around the campfire again in Yosemite. Apparently you can't have too much of a good thing.

Lawrence Lukenbill is Sybok. He is an actor who did quite a bit of television work some years ago but has mostly established a reputation as a stage actor during the past ten years. In fact, he is probably best known for being the late Lucille Ball's son-in-law. He never manages to project the charisma that Sybok should have and the novelty of having a Vulcan who laughs and smiles a great deal is undercut by the fact that he is never really established as a Vulcan in the mind of the audience. He has shaggy hair, bushy eyebrows and a beard. The pointed ears cannot counterbalance all of that.

Another jarring note is the choice of costumes for camping out. Shatner decided that Levi's were timeless and the three amigos spend a good chunk of the picture looking like they just walked out of Sears (or Top Man). This does not promote the idea that we are in the 23rd century. Another odd choice by the director is that, having decided to steal some more from Blazing Saddles by allowing Spock to fell a horse with a Vulcan nerve pinch, this is so badly set up that the scene is virtually thrown away.

**Star Trek V** opened earning a very respectable $17 million the first weekend and was number one at the box office, but it fell alarmingly to fifth the second weekend grossing only $7.2 million and has fallen from the US top ten altogether with the advent of Batman, which has earned over $100 million in just ten days. Whether Paramount can possibly want to do another film may well depend on whether Shatner will be willing to allow anyone else to direct it. He has let it be known that he already has an idea for the next one and is eager to do it. Fans are unlikely to have much enthusiasm for that, even if they would like to see **Star Trek** have a chance to go out on a winner.

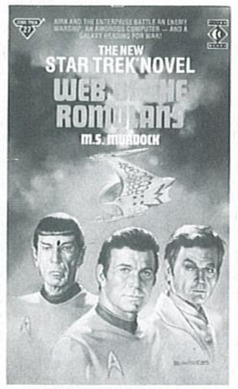
KATHLEEN TOTH

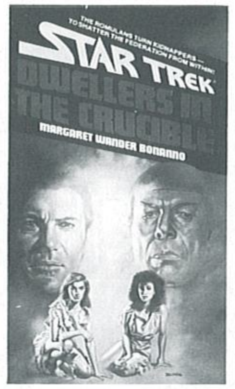


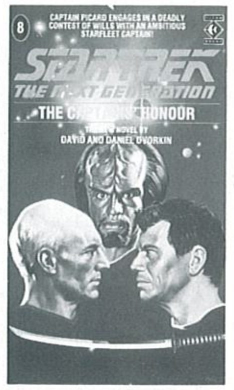
# SEPTEMBER TITAN RELEASES

**TITAN** - owner of the Forbidden Planet chain of stores across the UK (and Dublin) - are also the most prolific publishers of telefantasy-related books, with titles covering subjects as diverse as **James Bond** to **Doctor Who** and **Gerry Anderson** to **Star Trek.**

Each issue, **DWB** will be listing that month's output from Titan books, beginning with publications for September which features a plethora of **Star Trek**-based books. September 12th sees the addition of three **Star Trek** novels to the ever-expanding list. All three are reprints of the US versions, and Titan's are considered to be superior in terms of jacket design and layout. **Star Trek: Web of the Romulans** is a standard-length story retailing at £2.95 whereas **Star Trek: Dwellers in the Crucible** is considerably lengthier and priced £3.95. Both novels, of course, are based on original ideas since the television episodes were exhausted many years ago.



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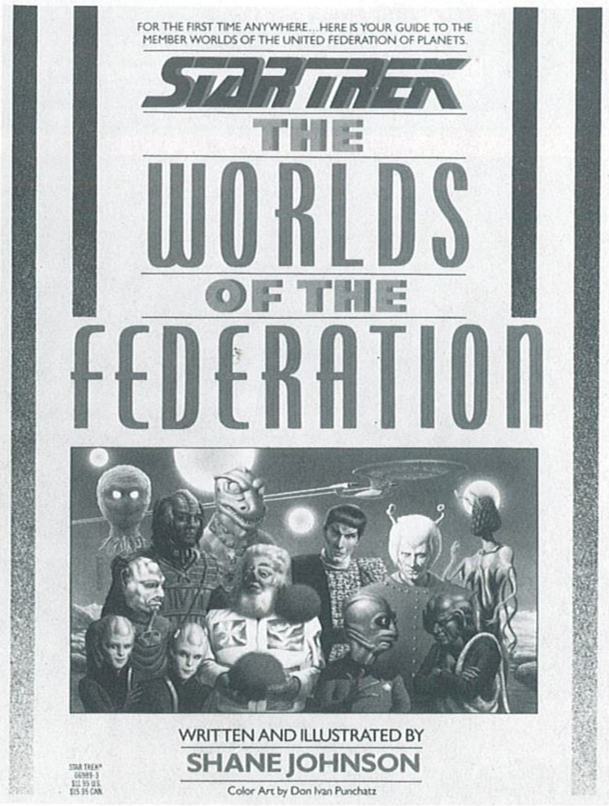
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September 12th also sees a **Next Generation** novel - **The Captain's Honour** - based on the original teleplay, retailing at £2.95.

Of biggest interest to Trekkies will be the publication on the 30th of **Star Trek: The Worlds of the Federation,** chronicling the history of the worlds as visited by the Starship Enterprise, lavishly illustrated with paintings by the noted science fiction illustrator Don Ivan Punchatz. With 228 pages measuring 280 x 216mm with an 8-page colour insert, the book is tentatively priced at £8.95.

And don't forget that the script book of the classic **Doctor Who** adventure - **The Talons of Weng Chiang** - is out on the 26th (see page 43...).

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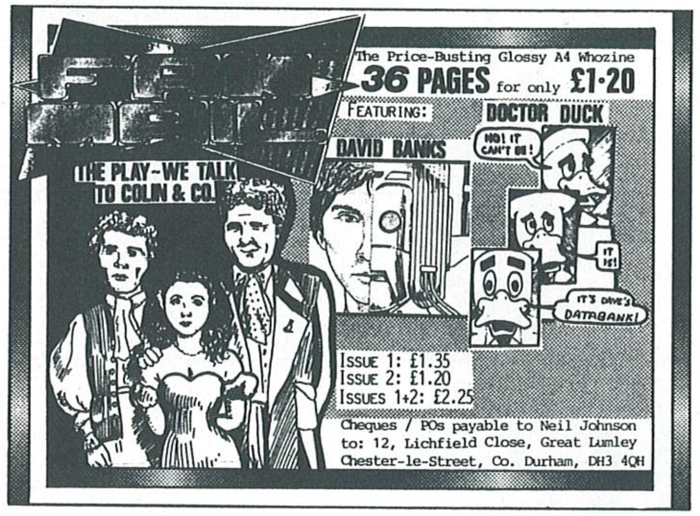
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Although this issue is smaller than usual, normal service will be resumed as soon as the editor comes to terms with normality.

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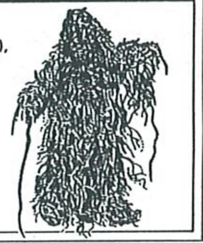

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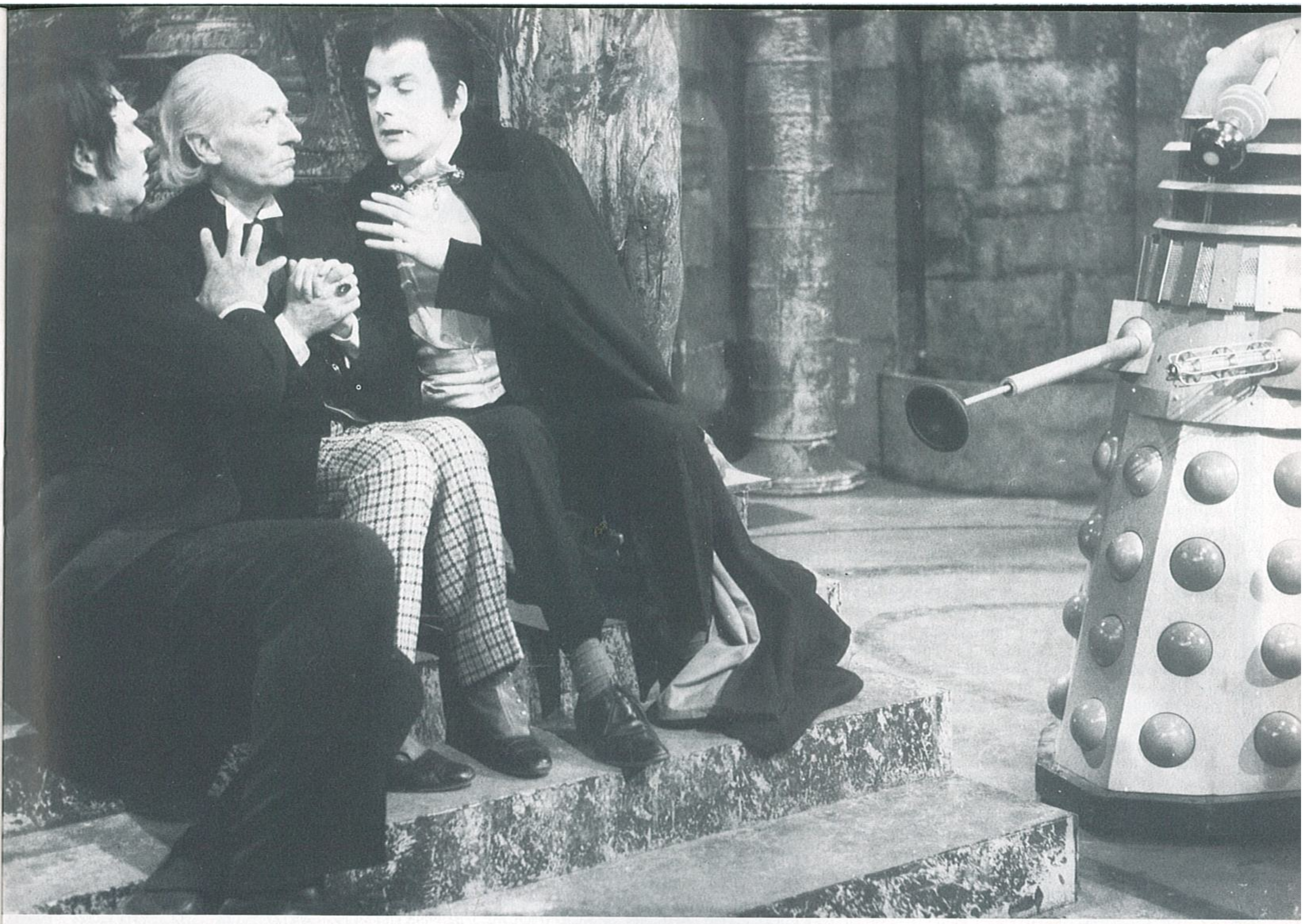

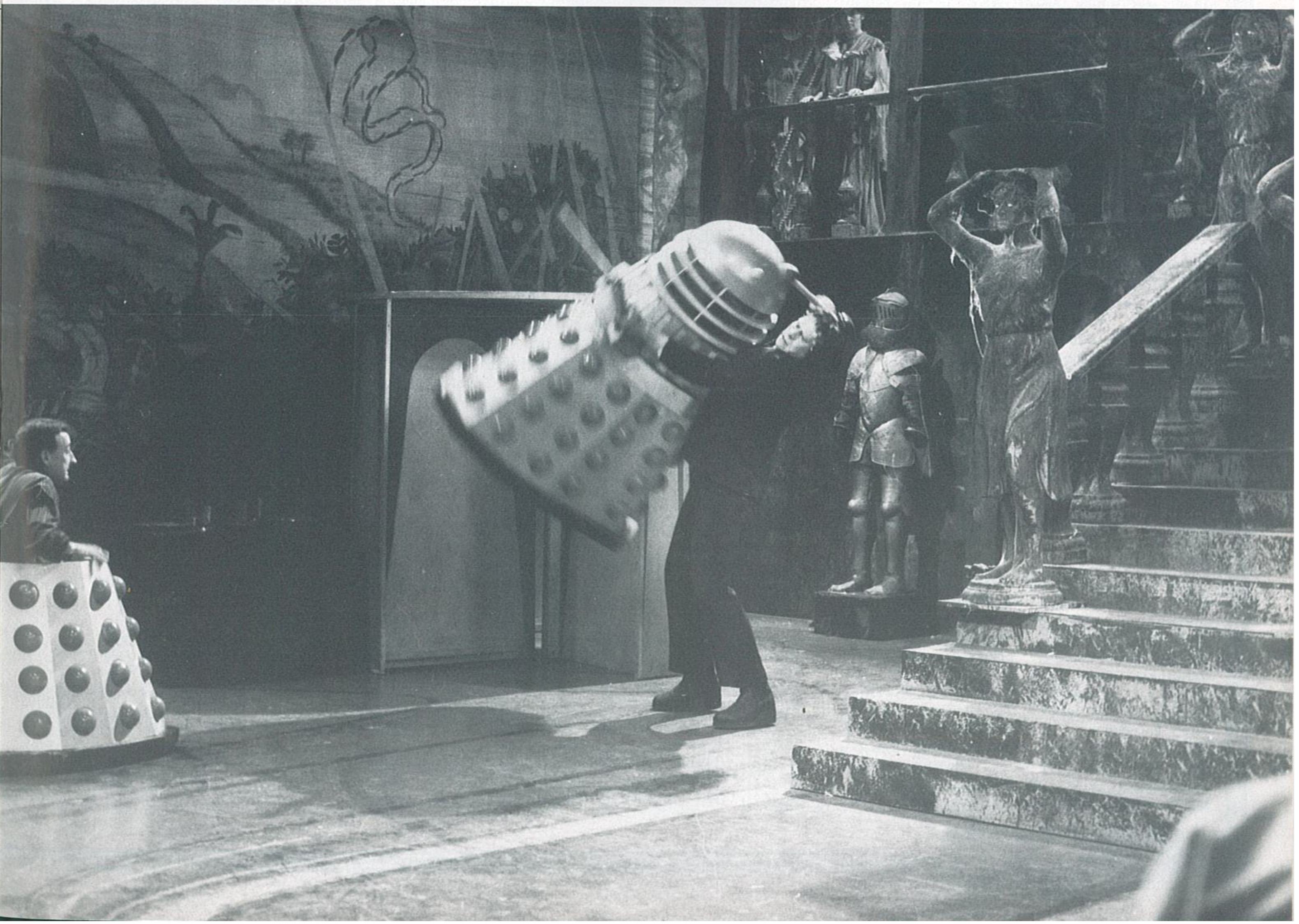

# DOCTOR WHO SERIES SURVEY RESULTS Part Two

*COMMENTARY AND RESULTS*
*COMPILED BY PETER LINFORD*

LAST MONTH we discussed the 'classics' and 'clangers' of each Doctor. To conclude the 5th D W B Doctor Who Series Survey we shall start with these categories combined, then go on to the more specific one-choice selections.

Commenting on these results is a task I've been set, and is more daunting even than compiling them! In a list of 130 nominated all-time classic stories, how is one to judge what are the most interesting chops and changes ? It is purely subjective, of course, and you will no doubt analyse the results yourself, but nevertheless I hope to draw your attention to a few results I find particularly interesting...

**Starting** with the top fifteen (as it was for those you were asked to vote), the most significant change, for once, occurs at the summit. The editor reeled in disbelief on being told of this, but personally I have always doubted the validity of **The Caves of Androzani** as outright all-time classic. Are we forgetting the Magma beast ? **The Talons of Weng Chiang** has no comparable limitation (are we forgetting Hammy Hamster?-Ed), nor does **Pyramids of Mars,** my own personal favourite. More cause for consternation comes with the new placings of 1987's #2 and #3 - **The Evil of the Daleks** and **The Web of Fear.** As mentioned in part one, **Evil's** higher rating then could have owed partly to the recovery (albeit, at that time, unofficial) of episode two. Yet surely its subsequent return to the archives and its black and white proof that, in this case anyway, the memory most certainly doesn't cheat, should have ensured it of at least a top five placing ? The apparent fall in favour of **Web of Fear** is even more inexplicable. A drop of a couple of places might signal a slight change of heart on the part of a couple of fans, but a fall of ten places surely indicates something more ? Suggestions please.

**Genesis of the Daleks** has risen by an - in my opinion - undeserved six places. This story just has to be the ultimate **Who** runaround; 2½ hours of getting captured, escaping, running around, getting captured and escaping again (are we forgetting **Frontier in Space?-Ed).** Still, with 2700 points I must be wrong. With **Remembrance of the Daleks** bursting in at number ten while **Revelation** dips to number twenty, Dalek stories - like those of Robert Holmes - still occupy an impressive third of the top fifteen placings, although I don't expect **Remembrance** to retain this position as its novelty value starts wearing off. It should stabalise slightly further down, like **Revelation** (number **seven** back in 1985) which does a straight swap with **The Sea Devils** - the only other new entrant to the top fifteen.

Outside the fifteen, the highest new entry is Kylie...sorry, **Greatest Show in the Galaxy** (and where we now find **Robots of Death** - heh, heh!). **The Seeds of Doom** mirrors its steady rise in the Best Baker(T)s chart, here from 24 to 18. No theory is required for **The Ice Warriors'** scaling of the chart from 39 to 25, and two Davisons - **Castrovalva** and **Black Orchid** - also show signs of rejuvenation, from 58 to 38 and 71 to 59 respectively. The biggest rises of all are recorded by **Marco Polo** and **Kinda** - both up 29 to 45

with two Davisons - **Castrovalva** and **Black Orchid** - also show strong signs of rejuvenation, from 58 to 38 and 71 to 59 respectively. The biggest rises of all are recorded by **Marco Polo** and **Kinda,** both rising 29 places to 45 and 41.

Notable falls are the always overrated **The Visitation** (down 17 to number 61), **The War Games** (34 to 63!) and **The Seeds of Death,** though I suspect the latter may again be down to 'video boredom' (see last issue). This year's biggest faller is, mysteriously, **The Daleks' Masterplan** (down 31 from 18 to 49), though I wonder whether John Peel's novelisation will do anything to rectify this ?

***Accidentally omitted** in 74th place is **Ambassadors of Death** with 203 points culled from 17 voters, two of whom placed it first.

**Sylvester McCoy** may well grimace slightly at the clangers chart, though he shouldn't feel he's to blame. This is part of the general thumbs-down given to his first season throughout the poll, and is attributable more to the production standards as latter categories demonstrate. The entrance of so many new stories makes studying movement in the higher part a little awkward. If one takes the McCoy stories out the table is the same as last time, save for the swapping of **Horns of Nimon** and **The Gunfighters.** Lower down the table, where the influence of atrocity is less marked, interesting things are happening. The highest risers are **The Space Pirates** (26 to 16) following its first triumph in the Worst Troughtons last issue and, surprisingly, **Mindwarp** (30 to 18). The meteroric rise of **The Web Planet,** seen in the Worst Hartnells, is of course reflected here, straight in at 25, indicating that this was not just a blip. So, too, **The Ark** (30th), **The Chase** (40th), **The Sensorites** (44th) and **The Green Death** (47th). **Revenge of the Cybermen** - a high riser in the Worst Baker(T)s - goes up 26 places to 59, presumably for the same reason.

A few fallers worth mentioning include **The Underwater Menace,** down 29 to 41, which is odd and hardly proportional to a fall of one notch last month. And **Robot** - down 4 last month - is here down 24 to 84 and **Carnival of Monsters** likewise, but strangest of all is **Monster of Peladon,** unchanged as a Worst Pertwee, yet here down an astonishing 50 places!

TABULATION NOTES: In all categories, the bracketed figures denote the positions in 1987's poll, with (-) denoting new entry and (=) no change. Only nominations with at least 2 votes are listed.

In the All-Time Classics/Clangers categories 'P' = Points (15 awarded for each story voted first down to one point for 15th), 'V' = Votes (the number of people who voted for each story, with the total number of voters for each Doctor weighted against the total number of voters to determine the proportional points total), 'F' = the number of people voting a particular story in first place, 'DR' = Doctor, 'S' = Season and 'Y' = Year.

No. of Voters: HARTNELL = 41, TROUGHTON = 56, PERTWEE = 239, BAKER(T) = 327,
DAVISON = 373, BAKER(C) = 374, McCOY = 376

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## ALL-TIME CLASSICS

| | | | P | V | F | DR | S | Y |
|---|---|---|---|---|---|---|---|---|
| 1 | (5) | TALONS OF WENG CHIANG (HOLMES/MALONEY) | 2861 | 221 | 46 | TB | 14 | '77 |
| 2 | (1) | THE CAVES OF ANDROZANI (HOLMES/HARPER) | 2776 | 254 | 63 | PD | 21 | '84 |
| 3 | (6) | THE DALEKS (NATION/C.BARRY, MARTIN) | 2714 | 30 | 4 | WH | 1 | '63 |
| 4 | (10) | GENESIS OF THE DALEKS (NATION/MALONEY) | 2396 | 203 | 18 | TB | 12 | '75 |
| 5 | (7) | TOMB OF THE CYBERMEN (PEDLER,DAVIS/BARRY) | 2172 | 32 | 5 | PT | 5 | '67 |
| 6 | (8) | THE DAEMONS (LETTS,SLOMAN/C.BARRY) | 2132 | 136 | 14 | JP | 8 | '71 |
| 7 | (4) | PYRAMIDS OF MARS (HOLMES/RUSSELL) | 2118 | 190 | 17 | TB | 13 | '75 |
| 8 | (2) | THE EVIL OF THE DALEKS (WHITAKER/MARTINUS) | 2017 | 31 | 1 | PT | 4 | '67 |
| 9 | (=) | EARTHSHOCK (SAWARD/GRIMWADE) | 1996 | 220 | 13 | PD | 19 | '82 |
| 10 | (-) | REMEMBRANCE OF THE DALEKS (AARONOVITCH/MORGAN) | 1919 | 214 | 12 | SM | 25 | '88 |
| 11 | (12) | THE DEADLY ASSASSIN (HOLMES/MALONEY) | 1619 | 154 | 14 | TB | 14 | '76 |
| 12 | (13) | SPEARHEAD FROM SPACE (HOLMES/MARTINUS) | 1560 | 120 | 5 | JP | 7 | '70 |
| 13 | (3) | THE WEB OF FEAR(HAISMAN,LINCOLN/CAMFIELD) | 1542 | 25 | 5 | PT | 5 | '68 |
| 14 | (20) | THE SEA DEVILS (HULKE/BRIANT) | 1491 | 86 | 7 | JP | 9 | '72 |
| 15 | (11) | DALEK INVASION OF EARTH (NATION/MARTIN) | 1384 | 18 | 2 | WH | 2 | '64 |
| 16 | (22) | INFERNO (HOUGHTON/CAMFIELD,LETTS) | 1373 | 93 | 9 | JP | 7 | '70 |
| 17 | (15) | ROBOTS OF DEATH (BOUCHER/BRIANT) | 1361 | 135 | 7 | TB | 14 | '77 |
| 18 | (24) | SEEDS OF DOOM (BANKS STEWART/CAMFIELD) | 1290 | 133 | 10 | TB | 13 | '76 |
| 19 | (23) | FURY FROM THE DEEP (PEMBERTON/DAVID) | 1277 | 25 | 4 | PT | 5 | '68 |
| 20 | (14) | REVELATION OF THE DALEKS (SAWARD/HARPER) | 1259 | 151 | 10 | CB | 22 | '85 |
| 21 | (=) | THE ARK IN SPACE (HOLMES/BENNETT) | 1177 | 112 | 11 | TB | 12 | '75 |
| 22 | (26) | THE WEB PLANET (STRUTTON/MARTIN) | 1137 | 13 | 4 | WH | 2 | '65 |
| 23 | (27) | RESURRECTION OF THE DALEKS (SAWARD/ROBINSON) | 934 | 119 | 5 | PD | 21 | '84 |
| 24 | (19) | LOGOPOLIS (BIDMEAD/GRIMWADE) | 892 | 101 | 3 | TB | 18 | '81 |
| 25 | (39) | THE ICE WARRIORS (HAYLES/MARTINUS) | 870 | 18 | 1 | PT | 5 | '67 |
| 26 | (29) | TERROR OF THE AUTONS (HOLMES/LETTS) | 853 | 69 | 4 | JP | 8 | '71 |
| 27 | (-) | THE GREATEST SHOW IN THE GALAXY (WYATT/WAREING) | 850 | 113 | 5 | SM | 25 | '88 |
| 28 | (16) | THE INVASION (SHERWIN,PEDLER/CAMFIELD) | 802 | 19 | 1 | PT | 6 | '68 |
| 29 | (42) | TERROR OF THE ZYGONS (BANKS STEWART/CAMFIELD) | 762 | 92 | 2 | TB | 13 | '75 |
| 30 | (17) | THE POWER OF THE DALEKS (WHITAKER/C.BARRY) | 758 | 15 | - | PT | 4 | '66 |
| 31 | (28) | THE CITY OF DEATH (ADAMS,WILLIAMS/HAYES) | 735 | 88 | 6 | TB | 17 | '79 |
| 32 | (25) | THE ABOMINABLE SNOWMEN (HAISMAN,LINCOLN/BLAKE) | 654 | 16 | - | PT | 5 | '67 |
| 33 | (32) | THE FIVE DOCTORS (DICKS/MOFFAT) | 613 | 85 | 2 | PD | (20) | '83 |
| 34 | (33) | THE THREE DOCTORS (BAKER,MARTIN/MAYNE) | 596 | 52 | 1 | JP | 10 | '73 |
| 35 | (30) | THE GREEN DEATH (HULKE/BRIANT) | 586 | 46 | 1 | JP | 10 | '73 |
| 36 | (40) | THE MIND ROBBER (LING,SHERWIN/MALONEY) | 574 | 9 | 2 | PT | 6 | '68 |
| 37 | (47) | Dr WHO AND THE SILURIANS (HULKE/COMBE) | 500 | 45 | - | JP | 7 | '70 |
| 38 | (58) | CASTROVALVA (BIDMEAD/CUMMING) | 480 | 60 | 3 | PD | 19 | '82 |
| 39 | (46) | THE MOONBASE (PEDLER/M.BARRY) | 475 | 10 | - | PT | 4 | '67 |
| 40 | (36) | THE TRIBE OF GUM (WEBER,COBURN/HUSSEIN) | 458 | 6 | - | WH | 1 | '63 |
| 41 | (70) | KINDA (BAILEY/GRIMWADE) | 442 | 58 | 2 | PD | 19 | '82 |
| 42 | (41) | THE KEYS OF MARINUS (NATION/GORRIE) | 430 | 5 | 1 | WH | 1 | '64 |
| 43 | (-) | SILVER NEMESIS (CLARKE/CLOUGH) | 426 | 34 | 1 | SM | 25 | '88 |
| 44 | (43) | FRONTIER IN SPACE (HULKE/BERNARD) | 405 | 36 | - | JP | 10 | '73 |
| 45 | (74) | MARCO POLO (LUCAROTTI/HUSSEIN,CROCKETT) | 403 | 5 | - | WH | 1 | '64 |
| 46 | (37) | THE TENTH PLANET (PEDLER,DAVIS/MARTINUS) | 393 | 6 | - | WH | 4 | '66 |
| 47 | (56) | THE BRAIN OF MORBIUS (DICKS,HOLMES/C.BARRY) | 387 | 46 | 2 | TB | 13 | '76 |
| 48 | (18) | THE DALEKS' MASTERPLAN (NATION,SPOONER/CAMFIELD) | 385 | 5 | 2 | WH | 3 | '65 |
| 49 | (35) | THE CELESTIAL TOYMAKER (HAYLES,DAVIS/SELLARS) | 385 | 5 | - | WH | 3 | '66 |
| 50 | (38) | VENGEANCE ON VAROS (MARTIN/JONES) | 363 | 50 | - | CB | 22 | '85 |

| | | | |
|---|---|---|---|
| 51 | (=) | THE DAY OF THE DALEKS | 348 |
| 52 | (31) | MINDWARP | 333 |
| 53 | (54) | FRONTIOS | 331 |
| 54 | (45) | PLANET OF THE SPIDERS | 330 |
| 55 | (62) | HORROR OF FANG ROCK | 329 |
| 56 | (48) | ENLIGHTENMENT | 322 |
| 57 | (67) | THE MIND OF EVIL | 319 |
| 58 | (59) | THE TWO DOCTORS | 318 |
| 59 | (71) | BLACK ORCHID | 316 |
| 60 | (66) | PLANET OF EVIL | 313 |
| 61 | (44) | THE VISITATION | 309 |
| 62 | (50) | THE KEEPER OF TRAKEN | 307 |
| 63 | (34) | THE WAR GAMES | 296 |
| 64 | (55) | THE TIME WARRIOR | 294 |
| 65 | (=) | MASQUE OF MANDRAGORA | 288 |
| 66 | (61) | THE CHASE | 284 |
| 67 | (72) | WARRIORS' GATE | 280 |
| 68 | (53) | MAWDRYN UNDEAD | 264 |
| 69 | (80) | ATTACK OF THE CYBERMEN | 233 |
| 70 | (60) | SNAKEDANCE | 221 |
| 71 | (49) | THE ULTIMATE FOE | 219 |
| 72 | (-) | DRAGONFIRE | 207 |
| 73 | (75) | THE CURSE OF PELADON | 205 |
| 75 | (93) | THE AMBASSADORS OF DEATH | 203 |
| 76 | (57) | THE AZTECS | 201 |
| 77 | (81) | PLANET OF FIRE | 195 |
| 78 | (68) | EDGE OF DESTRUCTION | 192 |
| 79 | (52) | GALAXY FOUR | 192 |
| 80 | (-) | PLANET OF GIANTS | 174 |
| 81 | (63) | CARNIVAL OF MONSTERS | 170 |
| 82 | (90) | IMAGE OF THE FENDAHL | 169 |
| 83 | (86) | THE CLAWS OF AXOS | 154 |
| 84 | (96) | PLANET OF THE DALEKS | 154 |
| 85 | (69) | THE SEEDS OF DEATH | 154 |
| 86 | (84) | THE LEISURE HIVE | 150 |
| 87 | (64) | THE AWAKENING | 145 |
| 88 | (-) | THE HAPPINESS PATROL | 138 |
| 89 | (91) | THE SENSORITES | 137 |
| 90 | (-) | THE MACRA TERROR | 129 |
| 91 | (79) | THE SUNMAKERS | 121 |
| 92 | (115) | THE ANDROID INVASION | 119 |
| = | (98) | THE CRUSADE | 119 |
| 94 | (-) | PARADISE TOWERS | 115 |
| 95 | (75) | MARK OF THE RANI | 112 |
| 96 | (119) | THE REIGN OF TERROR | 110 |
| 97 | (108) | THE MUTANTS | 108 |
| 98 | (94) | REVENGE OF THE CYBERMEN | 104 |
| 99 | (73) | THE STONES OF BLOOD | 100 |
| 100 | (95) | STATE OF DECAY | 96 |
| 101 | (89) | THE INVASION OF TIME | 96 |
| 102 | (92) | FULL CIRCLE | 90 |
| 103 | (85) | TERROR OF THE VERVOIDS | 88 |
| 104 | (118) | THE MONSTER OF PELADON | 86 |
| 105 | (86) | THE HAND OF FEAR | 85 |
| 106 | (-) | DELTA AND THE BANNERMEN | 78 |
| = | (99) | DEATH TO THE DALEKS | 78 |
| 108 | (107) | TERMINUS | 74 |
| 109 | (88) | ROBOT | 73 |
| 110 | (77) | THE PIRATE PLANET | 71 |
| 111 | (97) | THE RIBOS OPERATION | 69 |
| 112 | (121) | THE WHEEL IN SPACE | 68 |
| 113 | (105) | THE FACE OF EVIL | 55 |
| 114 | (108) | DESTINY OF THE DALEKS | 54 |
| 115 | (123) | THE INVISIBLE ENEMY | 54 |
| 116 | (109) | COLONY IN SPACE | 51 |
| 117 | (83) | THE TIME MONSTER | 51 |
| 118 | (104) | THE HIGHLANDERS | 49 |
| 119 | (110) | INVASION OF THE DINOSAURS | 46 |
| 120 | (=) | NIGHTMARE OF EDEN | 38 |
| 121 | (100) | THE MYSTERIOUS PLANET | 35 |
| 122 | (114) | ARC OF INFINITY | 32 |
| 123 | (111) | THE ARMAGEDDON FACTOR | 31 |
| 124 | (102) | THE SONTARAN EXPERIMENT | 30 |
| 125 | (124) | THE POWER OF KROLL | 29 |
| 126 | (-) | TIME AND THE RANI | 27 |
| 127 | (112) | CREATURE FROM THE PIT | 25 |
| 128 | (103) | THE ANDROIDS OF TARA | 23 |
| 129 | (121) | THE TWIN DILEMMA | 13 |

UNPLACED: The Rescue, The Romans, The Space Museum, The Time Meddler, Mission to the Unknown, The Myth Makers, The Massacre, The Ark, The Gunfighters, The Savages, The War Machines, The Smugglers, The Underwater Menace, The Faceless Ones, The Enemy of the World, The Dominators, The Krotons, The Space Pirates, Underworld, The Horns of Nimon, Meglos, Four to Doomsday, Time-Flight, The King's Demons, Warriors of the Deep, Timelash.

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## ALL-TIME CLANGERS

| | | | P | V | F | DR | S | Y |
|---|---|---|---|---|---|---|---|---|
| 1 | (=) | THE TWIN DILEMMA (STEVEN/MOFFAT) | 1090 | 234 | 48 | CB | 21 | '84 |
| 2 | (-) | TIME AND THE RANI (THE BAKERS/MORGAN) | 954 | 195 | 53 | SM | 24 | '87 |
| 3 | (2) | TIMELASH (McCOY/ROBERTS) | 828 | 186 | 37 | CB | 22 | '85 |
| 4 | (-) | PARADISE TOWERS (WYATT/MALLETT) | 702 | 151 | 34 | SM | 24 | '87 |
| 5 | (4) | THE HORNS OF NIMON (READ/McBAIN) | 669 | 135 | 25 | TB | 17 | '80 |
| 6 | (3) | THE GUNFIGHTERS (COTTON/TUCKER) | 605 | 14 | 3 | WH | 3 | '66 |
| 7 | (-) | DELTA AND THE BANNERMEN (KHOLL/CLOUGH) | 599 | 129 | 22 | SM | 24 | '87 |
| 8 | (-) | THE HAPPINESS PATROL (CURRY/CLOUGH) | 520 | 110 | 26 | SM | 25 | '88 |
| 9 | (5) | TIME-FLIGHT (GRIMWADE/JONES) | 465 | 130 | 7 | PD | 19 | '82 |
| 10 | (6) | WARRIORS OF THE DEEP (BYRNE/ROBERTS) | 294 | 84 | 1 | PD | 21 | '84 |
| 11 | (7) | UNDERWORLD (BAKER,MARTIN/STEWART) | 291 | 60 | 15 | TB | 15 | '78 |
| 12 | (11) | TERROR OF THE VERVOIDS (THE BAKERS/CLOUGH) | 266 | 79 | 5 | CB | 23 | '86 |
| 13 | (8) | FOUR TO DOOMSDAY (DUDLEY/BLACK) | 255 | 69 | 7 | PD | 19 | '82 |
| 14 | (9) | THE MYSTERIOUS PLANET (HOLMES/MALLETT) | 243 | 74 | 5 | CB | 23 | '86 |
| 15 | (14) | CREATURE FROM THE PIT (FISHER/C.BARRY) | 184 | 40 | 6 | TB | 17 | '79 |
| 16 | (26) | THE SPACE PIRATES (HOLMES/HART) | 154 | 7 | 1 | PT | 6 | '69 |
| 17 | (19) | THE KROTONS (HOLMES/MALONEY) | 154 | 6 | - | PT | 6 | '68 |
| 18 | (30) | MINDWARP (MARTIN/JONES) | 146 | 36 | 6 | CB | 23 | '86 |
| 19 | (-) | DRAGONFIRE (BRIGGS/CLOUGH) | 131 | 41 | 3 | SM | 24 | '87 |
| 20 | (15) | TERMINUS (GALLAGHER/RIDGE) | 129 | 38 | 3 | PD | 20 | '83 |
| 21 | (13) | MARK OF THE RANI (THE BAKERS/HELLINGS) | 128 | 37 | 1 | CB | 22 | '85 |
| 22 | (17) | NIGHTMARE OF EDEN (BAKER,MARTIN/BROMLY,WILLIAMS) | 126 | 31 | 1 | TB | 17 | '79 |
| 23 | (20) | MEGLOS (FLANAGAN,McCULLOCH,/DUDLEY) | 124 | 29 | 5 | TB | 18 | '80 |
| 24 | (27) | THE ULTIMATE FOE (HOLMES,THE BAKERS/CLOUGH) | 115 | 33 | 3 | CB | 23 | '86 |
| 25 | (-) | SILVER NEMESIS (CLARKE/CLOUGH) | 110 | 30 | 4 | SM | 25 | '88 |
| = | (-) | THE WEB PLANET (STRUTTON/MARTIN) | 110 | 3 | - | WH | 2 | '65 |
| 27 | (18) | THE TWO DOCTORS (HOLMES/MOFFAT) | 103 | 25 | 3 | CB | 22 | '85 |
| 28 | (24) | THE POWER OF KROLL (HOLMES/STEWART) | 97 | 27 | 1 | TB | 16 | '78 |
| 29 | (21) | ATTACK OF THE CYBERMEN (MOORE/ROBINSON) | 94 | 24 | 4 | CB | 22 | '85 |
| 30 | (-) | THE ARK (ERICKSON,SCOTT/IMISON) | 84 | 16 | - | WH | 3 | '66 |
| 31 | (16) | KINDA (BAILEY/GRIMWADE) | 84 | 24 | 1 | PD | 19 | '82 |
| 32 | (36) | INVASION OF THE DINOSAURS (HULKE/RUSSELL) | 84 | 16 | - | JP | 11 | '74 |
| 33 | (-) | THE GREATEST SHOW IN THE GALAXY (WYATT/WAREING) | 80 | 21 | 3 | SM | 25 | '88 |

## FAVOURITE SEASON

| | | | |
|---|---|---|---|
| 1 | (=) | SEASON 13 | 23% |
| 2 | (=) | SEASON 14 | 22% |
| 3 | (=) | SEASON 5 | 11% |
| 4 | (5) | SEASON 18 | 6% |
| 5 | (4) | SEASON 21 | 5% |
| 6 | (13) | SEASON 19 | 5% |
| 7 | (6) | SEASON 12 | 4% |
| 8 | (=) | SEASON 7 | 3% |
| = | (-) | SEASON 25 | 3% |
| 10 | (7) | SEASON 8 | 3% |
| 11 | (=) | SEASON 1 | 3% |
| 12 | (15) | SEASON 16 | 2% |
| = | (9) | SEASON 10 | 2% |
| 14 | (10) | SEASON 20 | 2% |
| 15 | (18) | SEASON 9 | 2% |

## WORST SEASON

| | | | |
|---|---|---|---|
| 1 | (-) | SEASON 24 | 46% |
| 2 | (1) | SEASON 23 | 22% |
| 3 | (2) | SEASON 17 | 13% |
| 4 | (3) | SEASON 22 | 6% |
| 5 | (6) | SEASON 15 | 2% |

| | | | |
|---|---|---|---|
| = | (=) | SEASON 16 | 2% |
| 7 | (4) | SEASON 20 | 2% |
| 8 | (-) | SEASON 18 | 1% |
| = | (-) | SEASON 25 | 1% |

**I have** included this category early in the listing to demonstrate how it fares with the table below which is calculated on points average. As you can see, the corresponding placings vary wildly, although there's no doubt as to the worst season ever!

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 34 | (=) | THE AMBASSADORS OF DEATH (WHITAKER,HULKE/FERGUSON) | 79 | 11 | 2 | JP | 7 | '70 |
| 35 | (40) | THE INVISIBLE ENEMY (BAKER,MARTIN/GOODWIN) | 75 | 19 | 1 | TB | 15 | '77 |

| | | | |
|---|---|---|---|
| 36 | (48) | DEATH TO THE DALEKS | 67 |
| 37 | (28) | THE KING'S DEMONS | 63 |
| 38 | (25) | DESTINY OF THE DALEKS | 62 |
| 39 | (-) | THE CHASE | 55 |
| = | (12) | THE UNDERWATER MENACE | 55 |
| 41 | (23) | SNAKEDANCE | 50 |
| 42 | (22) | ARC OF INFINITY | 50 |
| 43 | (41) | WARRIORS' GATE | 49 |
| 44 | (=) | THE MUTANTS | 40 |
| 45 | (-) | THE GREEN DEATH | 38 |
| = | (56) | THE ARMAGEDDON FACTOR | 38 |
| = | (36) | PLANET OF FIRE | 38 |
| 48 | (65) | THE RIBOS OPERATION | 33 |
| 49 | (61) | THE SUNMAKERS | 33 |
| = | (33) | VENGEANCE ON VAROS | 33 |
| 51 | (-) | REMEMBRANCE OF THE DALEKS | 32 |
| 52 | (66) | Dr.WHO AND THE SILURIANS | 30 |
| = | (64) | LOGOPOLIS | 30 |
| 54 | (46) | PLANET OF THE DALEKS | 29 |
| 55 | (54) | CASTROVALVA | 28 |
| 56 | (-) | THE CELESTIAL TOYMAKER | 27 |
| = | (62) | COLONY IN SPACE | 27 |
| 58 | (-) | THE PIRATE PLANET | 26 |
| 59 | (85) | REVENGE OF THE CYBERMEN | 26 |
| 60 | (45) | REVELATION OF THE DALEKS | 24 |
| = | (54) | THE TIME MONSTER | 24 |
| 62 | (73) | PLANET OF THE SPIDERS | 24 |
| 63 | (-) | INFERNO | 24 |
| 64 | (68=) | THE SEA DEVILS | 21 |
| = | (78) | PLANET OF EVIL | 21 |
| = | (68=) | IMAGE OF THE FENDAHL | 21 |
| 67 | (43) | THE LEISURE HIVE | 19 |
| 68 | (53) | FRONTIOS | 19 |
| 69 | (42) | ENLIGHTENMENT | 18 |
| 70 | (38) | BLACK ORCHID | 18 |
| 71 | (47) | CARNIVAL OF MONSTERS | 17 |
| 72 | (74) | THE FACE OF EVIL | 17 |
| 73 | (84) | CITY OF DEATH | 17 |
| 74 | (89) | STATE OF DECAY | 16 |
| 75 | (50) | THE INVASION OF TIME | 16 |
| 76 | (75) | THE AWAKENING | 14 |
| 77 | (52) | THE CURSE OF PELADON | 13 |
| 78 | (91) | THE MIND OF EVIL | 13 |
| 79 | (82) | FULL CIRCLE | 13 |
| 80 | (57) | HORROR OF FANG ROCK | 13 |
| 81 | (31) | THE MONSTER OF PELADON | 11 |
| 82 | (60) | ROBOT | 10 |
| = | (71) | THE KEEPER OF TRAKEN | 10 |
| 84 | (58) | THE ANDROIDS OF TARA | 10 |
| 85 | (=) | THE HAND OF FEAR | 9 |
| 86 | (-) | TERROR OF THE ZYGONS | 8 |
| 87 | (90) | THE CLAWS OF AXOS | 6 |
| 88 | (-) | THE DEADLY ASSASSIN | 6 |
| 89 | (78) | FRONTIER IN SPACE | 5 |
| 90 | (82) | THE FIVE DOCTORS | 5 |
| 91 | (-) | DAY OF THE DALEKS | 3 |
| 92 | (-) | THE SEEDS OF DOOM | 3 |

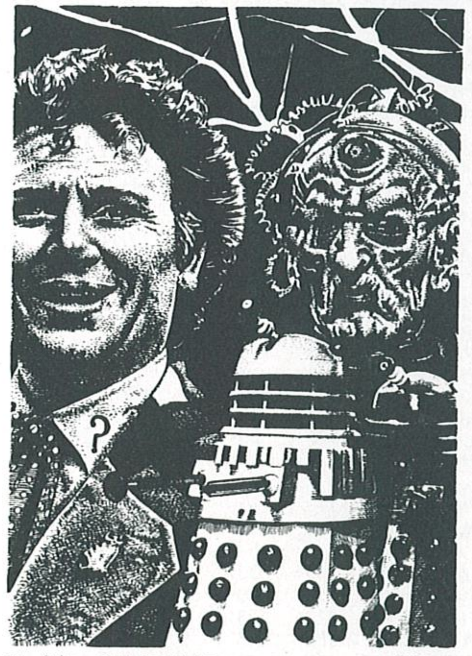
UNPLACED: The Tribe of Gum, The Daleks, Edge of Destruction, Marco Polo, The Keys of Marinus, The Aztecs, The Sensorites, The Reign of Terror, Planet of Giants, The Dalek Invasion of Earth, The Rescue, The Romans, The Crusade, The Space Museum, The Time Meddler, Galaxy Four, Mission to the Unknown, The Myth Makers, The Daleks' Masterplan, The Massacre, The Savages, The War Machines, The Tenth Planet, The Power of the Daleks, The Highlanders, The Moonbase, The Macra Terror, The Faceless Ones, The Evil of the Daleks, The Tomb of the Cybermen, The Abominable Snowmen, The Ice Warriors, The Enemy of the World, The Web of Fear, Fury from the Deep, The Wheel in Space, The Mind Robber, The Invasion, The Seeds of Death, The War Games, Spearhead from Space, Terror of the Autons, The Daemons, The Three Doctors, The Time Warrior, The Ark in Space, The Sontaran Experiment, Genesis of the Daleks, Pyramids of Mars, The Android Invasion, The Brain of Morbius, The Masque of Mandragora, The Robots of Death, The Talons of Weng Chiang, The Stones of Blood, The Visitation, Earthshock, Mawdryn Undead, Resurrection of the Daleks, The Caves of Androzani.

### BEST SEASON ON POINTS AVERAGE

| | | | |
|---|---|---|---|
| 1 | (2) | SEASON 14 | 1045pts |
| 2 | (1) | SEASON 5 | 945pts |
| 3 | (4) | SEASON 7 | 909pts |
| 4 | (-) | SEASON 25 | 833pts |
| 5 | (3) | SEASON 13 | 832pts |
| 6 | (5) | SEASON 12 | 756pts |
| 7 | (4) | SEASON 8 | 701pts |
| 8 | (7) | SEASON 21 | 631pts |
| 9 | (=) | SEASON 1 | 580pts |
| 10 | (=) | SEASON 19 | 508pts |
| 11 | (13) | SEASON 9 | 440pts |
| 12 | (8) | SEASON 4 | 427pts |
| 13 | (15) | SEASON 2 | 404pts |
| 14 | (10) | SEASON 10 | 382pts |
| 15 | (12) | SEASON 22 | 381pts |
| 16 | (14) | SEASON 6 | 266pts |
| 17 | (=) | SEASON 18 | 259pts |
| 18 | (19) | SEASON 20 | 219pts |
| 19 | (20) | SEASON 17 | 170pts |
| 20 | (16) | SEASON 23 | 169pts |
| 21 | (=) | SEASON 11 | 166pts |
| 22 | (=) | SEASON 15 | 128pts |
| 23 | (18) | SEASON 3 | 116pts |
| 24 | (-) | SEASON 24 | 107pts |
| 25 | (23) | SEASON 16 | 55pts |

### WORST SEASON ON POINTS AVERAGE

| | | | | |
|---|---|---|---|---|
| 1 | (-) | SEASON 24 | | 586pts |
| 2 | (1) | SEASON 17 | | 211pts |
| 3 | (=) | SEASON 21 | (69) | 209pts |
| 4 | (2) | SEASON 22 | (330) | 202pts |
| 5 | (4) | SEASON 23 | | 192pts |
| 6 | (-) | SEASON 25 | | 186pts |
| 7 | (5) | SEASON 19 | | 152pts |
| 8 | (7) | SEASON 3 | | 89pts |
| 9 | (8) | SEASON 15 | | 75pts |
| 10 | (11) | SEASON 6 | | 53pts |
| 11 | (6) | SEASON 20 | | 46pts |
| 12 | (13) | SEASON 11 | | 38pts |
| 13 | (9) | SEASON 18 | | 37pts |
| 14 | (10) | SEASON 16 | | 35pts |
| 15 | (16) | SEASON 7 | | 33pts |
| 16 | (15) | SEASON 9 | | 20pts |
| 17 | (14) | SEASON 2 | | 19pts |
| 18 | (17) | SEASON 10 | | 18pts |
| 19 | (21) | SEASON 1 | | 16pts |
| 20 | (18) | SEASON 12 | | 10pts |
| 21 | (19) | SEASON 8 | | 9pts |
| 22 | (20) | SEASON 13 | | 7pts |
| 23 | (12) | SEASON 4 | | 6pts |
| = | (=) | SEASON 14 | | 6pts |
| 25 | (22) | SEASON 5 | | 3pts |



**Having** calculated the performance of each season on points average (the total number of points achieved divided by the number of stories in each season), I am not convinced that this is anything like a fair way of assessing the seasons on quality because one exceptionally good or bad story can reflect badly on the others. For example, Season 25 only makes it to fourth place simply because the well-received **Remembrance** and low story count has weighted it favourably. Likewise to have Season 21 as third worst seems odd but is a result of its misfortune in having the all-time worst story tagged on its end. In this instance I have taken the liberty of indicating in brackets the figures that would result were we to treat Colin Baker's first story as part of his first full season, rather than as an addendum to Davison's last. This is surely a truer representation of Season 21's worth ? Elsewhere, **Talons**-mania has helped to knock Season 5 off pole position while Season 16 falls to bottom place, which is odd when you consider its rather respectable placing in the worst category.

**The worst seasons** are completely altered following the debut of Season 24 at pole position, more or less throwing most seasons down a notch. Barring Season 17 at number two, all seasons made since 1984 feature in the top six placings!

**Before** continuing with the individual categories, it is worth mentioning a few of the rules adopted in their tabulation. All the results are listed as percentages, but these do not always add up to one hundred because nominations which only received one vote are not listed. Where percentages are equal, the candidate with most votes takes precedence, and of eligibility of votes, equal placing was allowed (in which case half a point was awarded to each nomination), but facetious votes (which included JNT as the worst villain and Bonnie Langford favourite monster) were discounted. Also disallowed were votes for different versions of monsters or villains, such as 60's Cybermen or 80's Cybermen or Roger Delgado's Master and Anthony Ainley's Master. As this wasn't specified in the entry rules (which we will consider for next time) half the voters did specify and the other half didn't, and it would be too complicated to present two sets of results. So, for example, a vote for Ainley, Pratt or Delgado is a vote for the Master regardless (unless one was voted for in both best and worst categories in which case I counted the best and ignored the worst). Suffice it to say, however, that those who did specify universally preferred the original versions.

### FAVOURITE DOCTOR

| | | | |
|---|---|---|---|
| 1 | (=) | TOM BAKER | 39% |
| 2 | (3) | PATRICK TROUGHTON | 19% |
| 3 | (2) | JON PERTWEE | 16% |
| 4 | (=) | PETER DAVISON | 9% |
| 5 | (-) | SYLVESTER McCOY | 9% |
| 6 | (=) | COLIN BAKER | 4% |
| 7 | (5) | WILLIAM HARTNELL | 4% |

### WORST DOCTOR

| | | | |
|---|---|---|---|
| 1 | (=) | COLIN BAKER | 58% |
| 2 | (-) | SYLVESTER McCOY | 17% |
| 3 | (2) | PETER DAVISON | 10% |
| 4 | (3) | WILLIAM HARTNELL | 6% |
| 5 | (4) | JON PERTWEE | 4% |
| 6 | (3) | TOM BAKER | 3% |
| 7 | (6) | PATRICK TROUGHTON | 2% |

**The most interesting** thing about this section is, of course, the positioning of the new Doctor which, in the favourite category is quite reasonable, leaving him room to prove his worth. McCoy shouldn't be too miffed at his second place in the 'worst' table since this arguably has more to do with the generally abysmal run of scripts he's had to work from. Season 26 should certainly boost his popularity! Troughton's death between this and the previous poll has probably more to do with his improved positions than anything else, but surely no-one with any sense would dispute this placing anyway. William Hartnell still suffers from lack of exposure, those his appearance on BBC Video is bound to increase awareness of his magical interpretation.

### FAVOURITE COMPANION

| | | | |
|---|---|---|---|
| 1 | (=) | SARAH (LIS SLADEN) | 40% |
| 2 | (-) | ACE (SOPHIE ALDRED) | 15% |
| 3 | (2) | TEGAN (JANET FIELDING) | 10% |
| 4 | (3) | JO (KATY MANNING) | 8% |
| 5 | (4) | LEELA (LOUISE JAMESON) | 6% |
| 6 | (4) | JAMIE (FRAZER HINES) | 5% |
| 7 | (6) | PERI (NICOLA BRYANT) | 3% |
| 8 | (13) | IAN (WILLIAM RUSSELL) | 3% |
| = | (=) | BRIGADIER (NICK COURTNEY) | 3% |
| 10 | (13) | ROMANA II (LALLA WARD) | 2% |
| 11 | (13) | ZOE (WENDY PADBURY) | 2% |
| 12 | (8) | ROMANA I (MARY TAMM) | 1% |

### WORST COMPANION

| | | | |
|---|---|---|---|
| 1 | (=) | MEL (BONNIE LANGFORD) | 67% |
| 2 | (=) | ADRIC (MATTHEW WATERHOUSE) | 12% |
| 3 | (4) | DODO (JACKIE LANE) | 4% |
| 4 | (3) | PERI (NICOLA BRYANT) | 3% |
| 5 | (-) | ACE (SOPHIE ALDRED) | 2% |
| 6 | (13) | LIZ (CAROLINE JOHN) | 1% |
| = | (-) | ZOE (WENDY PADBURY) | 1% |
| 8 | (10) | NYSSA (SARAH SUTTON) | 1% |

**There** is arguably a lack of rational thinking here. Okay, Sophie Aldred is very good, but are we yet in a position to judge that she is a better companion than Jo, Tegan or the Brigadier - after only **five** stories ? Perhaps the memory does cheat after all. But for her dubious inclusion so early into her **Doctor Who** career, the 'favourite' placings would largely be unchanged. There was never any doubt about the least favourite, however. Season 24 served only to cement further the unpopularity of a character that could not possibly have succeeded. Bonnie Langford (does anyone really think of her as Mel ?) wins by a landslide!

### FAVOURITE VILLAIN

| | | | |
|---|---|---|---|
| 1 | (=) | THE MASTER | 53% |
| 2 | (5) | DAVROS | 9% |
| 3 | (4) | SHARAZ JEK | 6% |
| 4 | (6) | SUTEKH | 4% |
| 5 | (2) | THE VALEYARD | 4% |
| 6 | (-) | THE CHIEF CLOWN | 3% |
| 7 | (6) | SIL | 2% |
| = | (10) | MAGNUS GREEL | 2% |
| 9 | (7) | CHASE | 2% |
| = | (7) | THE RANI | 2% |
| 11 | (=) | TLOTOXL | 1% |

### WORST VILLAIN

| | | | |
|---|---|---|---|
| 1 | (4) | THE RANI | 18% |
| 2 | (-) | CHIEF CARETAKER | 13% |
| 3 | (-) | THE KANDYMAN | 11% |
| 4 | (-) | KROAGNON | 9% |
| 5 | (-) | THE MASTER | 6% |
| 6 | (2) | MESTOR | 5% |
| = | (3) | THE BORAD | 5% |
| 8 | (11) | ZAROFF | 4% |
| 9 | (5) | SOLDEED | 3% |
| 10 | (6) | TEKKER | 2% |
| 11 | (7) | THE VALEYARD | 1% |
| 12 | (-) | HELEN A | 1% |
| = | (-) | GAVROK | 1% |
| 14 | (11) | DAVROS | 1% |

**The Master** seems destined to be favourite **'Who** villain eternal, with the rest of the placings subject to the winds of fashion. The passing of time is affecting the Valeyard's popularity, and with no rematch in sight we can expect him to fall further still. Davros' fleeting appearance last season has done his popularity no harm, although the Chief Clown's - like the Valeyard's - is unlikely to last.

Since it is without doubt that **Time and the Rani** has secured the top place in the worst category for Kate O'Mara, it is fair to say that this table is dominated by McCoy villains - though I was disappointed to see the wholly endearing Kandyman placed so high. I was unsure whether voters thought of Kroagnon and the Chief Caretaker as one villain, and if so then he/they would be at the top with 22%.

### FAVOURITE MONSTER

| | | | |
|---|---|---|---|
| 1 | (=) | **THE DALEKS** | **42%** |
| 2 | (=) | THE CYBERMEN | 26% |
| 3 | (6) | ICE WARRIORS | 7% |
| 4 | (3) | SONTARANS | 5% |
| 5 | (=) | AUTONS | 4% |
| 6 | (4) | ZYGONS | 3% |
| 7 | (8) | SEA DEVILS | 2% |
| 8 | (9) | YETI | 1% |
| = | (12) | VOC ROBOTS | 1% |

### WORST MONSTER

| | | | |
|---|---|---|---|
| 1 | (=) | **VERVOIDS** | **21%** |
| 2 | (=) | NIMON | 15% |
| 3 | (=) | GASTROPODS | 10% |
| 4 | (-) | TETRAPS | 7% |
| 5 | (4) | MANDRELLS | 3% |
| 6 | (=) | KROTONS | 3% |
| 7 | (14) | CRYONS | 3% |
| 8 | (14) | SONTARANS | 2% |
| 9 | (20) | JACONDANS | 2% |
| 10 | (4) | MYRKA | 1% |
| = | (6) | MARA | 1% |
| 12 | (14) | PLASMATONS | 1% |

**As with** the Master, it is unlikely Raymond Cusick's pepperpots will ever lose favour, at least with the fans, although their increased lead this year probably has as much to do with the Cybermen's further degeneration in the awful **Silver Nemesis** as their impressive rôle in **Remembrance.** The rise of the Ice Warriors needs no explanation, but the Zygons slip which is odd considering their recent video appearance. Whatever the failings of the story, the monsters themselves are terrific.

How interesting that the most recently-created non-humanoid race to make it to the favourite table are the Voc Robots from 1977! Not so with the worst, all but two of which are 80's monsters!

### FAVOURITE WRITER

| | | | |
|---|---|---|---|
| 1 | (=) | **ROBERT HOLMES** | **74%** |
| 2 | (7) | TERRANCE DICKS | 4% |
| 3 | (4) | MALCOLM HULKE | 4% |
| 4 | (2) | CHRISTOPHER BIDMEAD | 3% |
| 5 | (2) | DAVID WHITAKER | 2% |
| 6 | (4) | ERIC SAWARD | 2% |
| 7 | (-) | BEN AARONOVITCH | 2% |
| 8 | (-) | STEVEN WYATT | 1% |
| = | (4) | TERRY NATION | 1% |
| = | (=) | DOUGLAS ADAMS | 1% |
| 11 | (9) | BRIAN HAYLES | 1% |
| = | (-) | CHRIS BOUCHER | 1% |

### WORST WRITER

| | | | |
|---|---|---|---|
| 1 | (=) | **PIP 'N' JANE BAKER** | **53%** |
| 2 | (=) | GLEN McCOY | 9% |
| 3 | (-) | GRAEME CURRY | 6% |
| 4 | (-) | STEVEN WYATT | 5% |
| 5 | (3) | ANTHONY STEVEN | 4% |
| 6 | (-) | MALCOLM KHOLL | 4% |
| 7 | (5) | ANTHONY READ | 2% |
| = | (-) | KEVIN CLARKE | 2% |
| 9 | (11) | STEVE GALLAGHER | 2% |
| 10 | (6) | ERIC SAWARD | 1% |
| = | (7) | DAVID FISHER | 1% |
| 12 | (11) | DONALD COTTON | 1% |

**An interesting** exercise come next poll would be to acknowledge that Robert Holmes is the undisputed king of **'Who** writers and discount him from the voting, simply to give greater validity to the rest of the nominations who at the moment aren't left with many votes, Holmes' lead being so great! I'm puzzled by Dicks' acceleration to second place. The play came too late to be of relevance (and probably would not have helped). Terry Nation's fall from 4th to 8th is absurd given that Ben Aaronovitch debuts a notch higher after just one story - and Daleks almost always produce a better than average story. Once again McCoy writers take many of the worst placings, with Wyatt scoring in both categories, reflecting the extremes in quality of **Paradise Towers** and **Greatest Show.** It seems Steve Gallagher's downfall was to write a couple of **real** science fiction stories, instead of the spaceships-and-invading-aliens stuff. He rises from 11th to 8th.

### FAVOURITE DIRECTOR

| | | | |
|---|---|---|---|
| 1 | (=) | **GRAEME HARPER** | **28%** |
| 2 | (=) | DOUGLAS CAMFIELD | 26% |
| 3 | (=) | DAVID MALONEY | 18% |
| 4 | (=) | MICHAEL BRIANT | 4% |
| = | (-) | ALAN WAREING | 4% |
| 6 | (5) | PETER GRIMWADE | 4% |
| 7 | (=) | DEREK MARTINUS | 2% |
| 8 | (9) | FIONA CUMMING | 2% |
| 9 | (-) | CHRIS CLOUGH | 2% |
| 10 | (-) | MICHAEL FERGUSON | 1% |
| = | (-) | ANDREW MORGAN | 1% |
| 12 | (6) | CHRISTOPHER BARRY | 1% |
| = | (7) | BARRY LETTS | 1% |

### WORST DIRECTOR

| | | | |
|---|---|---|---|
| 1 | (4) | **NICHOLAS MALLETT** | **36%** |
| 2 | (7) | CHRIS CLOUGH | 24% |
| 3 | (1) | PETER MOFFAT | 15% |
| 4 | (2) | PENNANT ROBERTS | 11% |
| 5 | (2) | RON JONES | 5% |
| 6 | (5) | NORMAN STEWART | 1% |
| 7 | (6) | KENNY McBAIN | 1% |

**More or less** stable as far as the best directors go, although Harper's lead has been severely cut, and unless he comes back to the programme soon he could easily relinquish his top spot. It's all change for the worst directors, with **Paradise Towers** cementing Nicholas Mallett's reputation as the least-favoured **'Who** director. **The Curse of Fenric** will have to be pretty damn good! Chris Clough's patchy stle wins him second place in the worst category, so it's probably just as well he left when he did. I'm pleased, however, to see Pennant Roberts falling from 2nd to 4th. Given a good script like he had for **Survivors** (and not the rubbish **Doctor Who** has recently given him), he's up there with the best of them! It's interesting to note the number of nominations for worst director has fallen by over half, indicating peoples' opinions are becoming more clear-cut.

### FAVOURITE SCRIPT EDITOR

| | | | |
|---|---|---|---|
| 1 | (=) | **ROBERT HOLMES** | **59%** |
| 2 | (=) | TERRANCE DICKS | 20% |
| 3 | (=) | CHRISTOPHER BIDMEAD | 8% |
| 4 | (5) | ERIC SAWARD | 7% |
| 5 | (4) | DAVID WHITAKER | 3% |
| 6 | (-) | ANDREW CARTMEL | 2% |

### WORST SCRIPT EDITOR

| | | | |
|---|---|---|---|
| 1 | (-) | **ANDREW CARTMEL** | **46%** |
| 2 | (1) | ERIC SAWARD | 24% |
| 3 | (2) | DOUGLAS ADAMS | 19% |
| 4 | (3) | ANTHONY READ | 6% |
| 5 | (=) | DONALD TOSH | 1% |
| 6 | (=) | CHRISTOPHER BIDMEAD | 1% |

**It could be** that Saward's justifications of his work in **DWB**#s 57 and 58 led to the slight rise in popularity he enjoys this year. Alternatively it could be that Cartmel has demonstrated such heights of awfulness that Saward's 'failings' dwindle into insignificance. Cartmel's is an epic victory as worst script editor, but might have been less so had he not dreamed up this 'The Doctor is more than just a Time Lord...' nonsense. His only saving grace was that he didn't commission **Time and the Rani!**

### FAVOURITE COMPOSER

| | | | |
|---|---|---|---|
| 1 | (3) | **DUDLEY SIMPSON** | **45%** |
| 2 | (-) | DOMINIC GLYN | 11% |
| 3 | (-) | KEFF McCULLOCH | 10% |
| 4 | (2) | PADDY KINGSLAND | 8% |
| 5 | (1) | PETER HOWELL | 7% |
| 6 | (=) | RON GRAINER | 5% |
| 7 | (-) | MARK AYRES | 3% |
| = | (5) | MALCOLM CLARKE | 3% |
| = | (4) | ROGER LIMB | 3% |
| 10 | (9) | GEOFFREY BURGON | 2% |
| 11 | (=) | TRISTRAM CARY | 1% |

### WORST COMPOSER

| | | |
|---|---|---|
| 1 | **KEFF McCULLOCH** | **33%** |
| 2 | DOMINIC GLYN | 20% |
| 3 | MALCOLM CLARKE | 10% |
| 4 | DUDLEY SIMPSON | 7% |
| 5 | ROGER LIMB | 7% |
| 6 | CAREY BLYTON | 6% |
| 7 | ELIZABETH PARKER | 6% |
| 8 | TRISTRAM CARY | 4% |
| 9 | PETER HOWELL | 2% |
| = | MARK AYRES | 2% |
| 11 | JONATHAN GIBBS | 1% |

***Because** there was no category for composers last time, the figures in brackets in the favourite section are taken from the 1985 poll (DWB#27).

There is something distinctly odd about these results, namely that the top end of both tables is taken by more or less the same people! This isn't too surprising, however, considering Simpson's pre-1981 monopoly and the relatively few number of people who have therefore composed for the show. In fact it's probably because of his vast contribution that Simpson is remembered more so than for the quality of his music. I'm not going to argue with the second place in either tables - his rendition of the theme was abominable, but Glyn's incidental music is great! I'm inclined to agree rather more with McCulloch's placing in the worst chart, and despite Blyton's 'ac'cidental music for **Death to the Daleks** (out on video), he certainly produced the goods for **The Silurians.**

### FAVOURITE PRODUCER

| | | | |
|---|---|---|---|
| 1 | (=) | **PHILIP HINCHCLIFFE** | **58%** |
| 2 | (=) | BARRY LETTS | 19% |
| 3 | (4) | JOHN NATHAN-TURNER | 9% |
| 4 | (5) | INNES LLOYD | 5% |
| 5 | (=) | GRAHAM WILLIAMS | 4% |
| 6 | (3) | VERITY LAMBERT | 3% |
| 7 | (=) | PETER BRYANT | 2% |

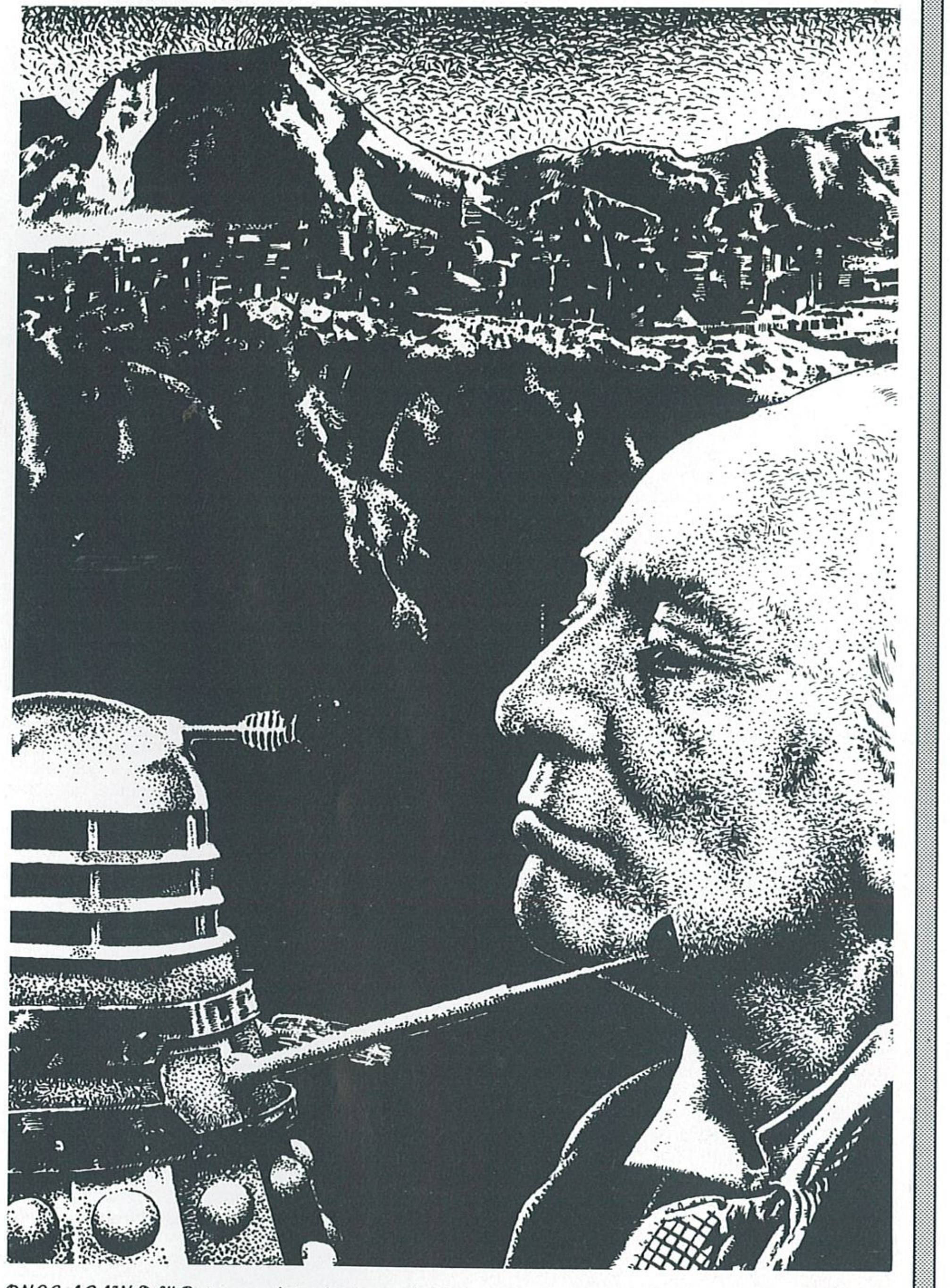
### WORST PRODUCER

| | | | |
|---|---|---|---|
| 1 | (=) | **JOHN NATHAN-TURNER** | **60%** |
| 2 | (=) | GRAHAM WILLIAMS | 30% |
| 3 | (=) | JOHN WILES | 5% |
| 4 | (-) | PETER BRYANT | 2% |
| 5 | (=) | BARRY LETTS | 1% |
| 6 | (5) | DERRICK SHERWIN | 1% |

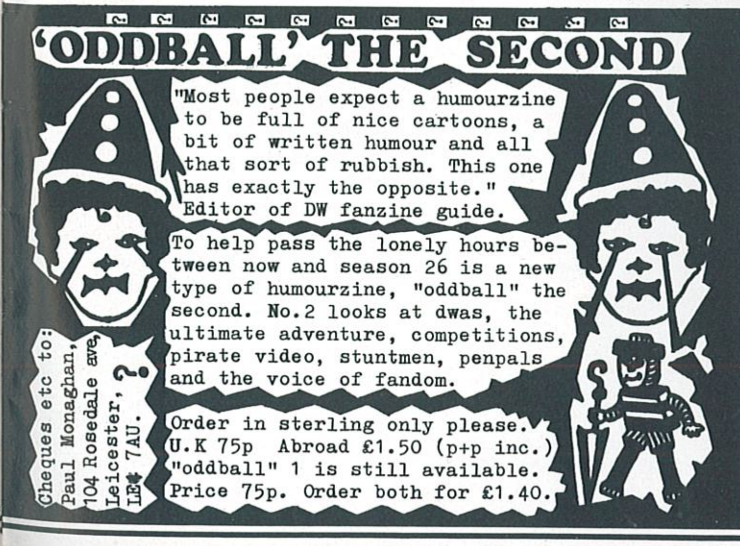
**More or less** unchanged on last time, although JNT makes up for some lost popularity after the much-improved Season 25, and will inevitably build on this with Season 26, such are the fickle whims of fandom. It is disappointing to observe Verity Lambert in 6th position, but as reflected in the rest of the chart, votes for the black and white candidates are nominal - although everyone was eligible to vote for them. Hopefully with the release of more black and white videos, and possibly the re-running of the ancient classics on subscription or satellite TV, come the next survey things might look a lot different...

**That's it for this year. Please write in with your own views and observations on any of the results as mine are purely personal and hardly definitive.**

See you in 1991 ?... PETER LINFORD



*ONCE AGAIN D W B is proud to feature the fine artwork of graphic designer Andy Walker. His illustrations this issue are based on the seven stories which topped the individual best story categories in part one last issue: Remembrance of the Daleks, Revelation of the Daleks, Caves of Androzani, Talons of Weng Chiang, The Daemons, Evil of the Daleks and The Daleks.*



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# DIRECTING 'BATTLEFIELD'

## An Evening with Michael Kerrigan

*The following studio report contains minor plot information which some readers may not wish to know prior to transmission. You have been warned...*

**FOR ANYONE with an interest in television production there can be few greater pleasures than to watch a consummate professional at work. Such a person is Michael Kerrigan, whose work on this year's 'Doctor Who' season opener - Ben Aaronovitch's Battlefield - looks set to live up to all the hype. Having spent an evening watching Kerrigan at work, it certainly looks like the show's fans are in for a particular treat when the first episode airs on September 6th...**

The first thing to note about Kerrigan's technique is that he is not afraid to trim scenes as he goes along, losing lines of dialogue where necessary and generally tightening up what is already a good script. The pace is therefore quicker than a lot of recent **Who** stories.

He's also not afraid to indulge in multiple takes - it's a luxury in television to get more than two or three attempts at a scene before time pressures dictate what's acceptable. Michael Kerrigan puts his actors through their paces with a rehearsal of the scene in question, a few words of advice, a second run-through and finally a take. If he's not satisfied he'll say so and the scene will be done again. This happened several times, particularly with scenes involving Jean Marsh as Morgaine. Jean seemed unsure of how to play some scenes, changing the emphasis on certain words with every take of the same scene (such as that where she cures the hotel owner's wife of blindness). This touching sequence required careful direction, and Jean got it right in the end but only after several attempts at the line: "Did my son drink well ? I see that he did. I must...get the tab," delivered by a charcacter unfamiliar with the slang.

Kerrigan works with the actors to ensure genuine emotion from their characters. **Battlefield** is the first story where I've seen Sophie Aldred display real fear - she really looked terrified when she had to. This only happened when Kerrigan took the unusual step for a TV director of leaving the gallery and coming down to the studio floor to direct the actors personally and individually, rather than through the floor manager. Usually a TV director works from the gallery directing the shots, rather than the actors, and relays instructions to the actors via a radio link with the floor manager, who is the director's link with the studio floor. In the case of **Battlefield** the floor manager was one Riitta Lynn. She is no doubt a professional at her job, but she didn't seem very suited to **Doctor Who** and her Scandinavian accent didn't help to make communication any easier. That's probably one of the reason's Kerrigan took the decision to come down onto the floor.

Once there he was able to take a much closer command of the situation, bringing out the best in the cast. Jean Marsh needed his close guidance in order to deliver a credible performance, although I still fear she may appear rather over-the-top when she delivers her cackling laughs, which in one case went on for what seemed like minutes! Hopefully Michael will cut down much of that in editing.

Sophie's Ace spends much of the story teamed up with a Chinese girl of a similar age called Shou Yuing, who is played by Ling 'Tai. They share a scene trapped in a force wall circle, where a mysterious force tampers with their minds and turns them against each other. It is in this scene, which could have been laughable if handled by a lesser director, that Kerrigan elicits a wonderful performance from both actresses, particularly Sophie. As I say, it's the first time I've actually believed in her as a real human character - genuinely vulnerable and terrified of what's happening, but certainly not a screamer. Altogether more realistic! The use of close-ups in this scene lend it a particular power that could so easily have been lost.

The director puts his actors through re-take after re-take until he's happy with what he's got, and only then is he free with the compliments, when he really means them. He's not slow to compliment good work ("Lovely"; "That'll do nicely" and "Very good.") or to criticise bad.

His instructions to the actors and to the cameras were very precise, especially when matching a disintegration cross-fade featuring a female soldier zapped by Morgaine. **Battlefield** is a pacier story, consisting of many quick short sharp scenes, with biting dialogue and spectacular action. Cutaways feature a lot in Kerrigan's favourite shots repertoire. Another of his traits is to re-order the material in the script, as well as trimming scenes. In his hands any writer's work is a very flexible template with which to work on. Undoubtedly the script improves further in his hands (though I wonder if Aaronovitch approves ?).

Jean March certainly has a meatier part in this story than Jacqueline Hill was given in **Meglos**, but for some reason she had been put out most of the evening, until she finally confronted Kerrigan over some business she had to do with a floating crystal ball. She was told to hold the ball, look into it and deliver a line of dialogue about the battle going on which she can observe through the ball (an effect to be superimposed later). She complained that the original idea of a ball which would float towards her had been dropped. Despite Kerrigan's obvious annoyance, she continued to mention this missing effect until he finally relented and assured her the effect would be added in post-production as originally envisaged. Some close-ups of the ball were then taken and the scene was restructured giving Jean more freedom to interpret the rôle on this particular occasion. We may see a floating crystal ball in **Battlefield** and we may not. If we don't, you'll know it was simply a ploy used by the director to get his actress to proceed with a difficult scene.

The other main star of **Battlefield** is the monster, no doubt the creature of the season; the Destroyer. The character is portrayed by Marek Anton, who also appears in **The Curse of Fenric**, but you won't be seeing much more than his eyes and tongue here. Anton is encased in a wonderful face mask - a kind of re-interpretation of Ridley Scott's Darkness from the film Legend, except this one is blue and has a few more horns. Kerrigan and Aaronovitch have taken note of Clive Barker's plea for monsters that talk "Eloquent evil". Mind you, on **Doctor Who** the monsters can do little else but talk - they can't eat people's brains, after all! The Destroyer is enslaved by Morgaine, and from him she draws her power. He longs to be freed from his silver chains and released from his torment, but with only one aim in mind - yes, you guessed it, to dominate the world. This monster is edging towards the more horrific, although Marek was less than horrific when Sophie Aldred told him to stop dribbling. If he'd done that for much longer the animatronics would have shorted!

Sylvester McCoy and Nicholas Courtney appeared to work together well in the studio, although the veteran actor seems to be somewhat overshadowed by this new Doctor. A scene involving the Doctor's rescue of Ace from the wrecked hotel bar was the last to be shot that evening. Ace apologises for letting Morgaine escape with Excalibur, to which the Doctor replies "Good!". Ace then charges into the usual "It wasn't my fault" rant, before realising what the Doctor has said. "Exotic alien swords are easy to come by, Aces aren't" is the line McCoy delivers - but of course the predictable transposition of elements occurred on the second take, followed by an expletive which can't be reproduced in a family magazine like this!

The day's recording ended with McCoy and Courtney leaping through a vortex which wasn't there: Courtney - "Where do we look ?" Kerrigan - "Into the camera". Courtney - "Okay, into the camera". The Doctor leaps through muttering something about high drama and comedy being more similar than people think (another of the producer's increasingly irritating editorial comments).

Rest assured, though, that in the hands of Michael Kerrigan **Battlefield** promises more high drama, with the comedy in just the right places.

BRIAN ROBB

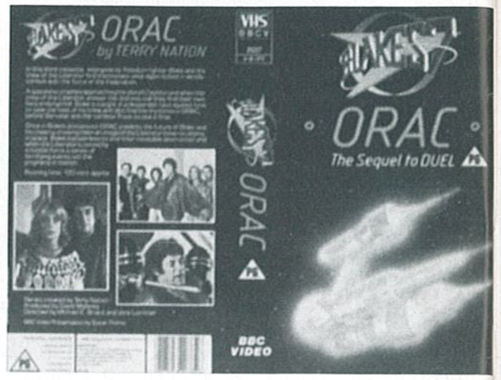
*Next Issue: Alan Wareing in the studio with GHOST LIGHT*

BBC(C)PHOTOS: (Opposite page) Sophie Aldred as Ace in 'Battlefield', (Page 9) Sophie Aldred, Sylvester McCoy as the Doctor and Nicholas Parsons as Mr.Wainwright in 'The Curse of Fenric'.

# The Complete BLAKE's 7 Ratings Guide

BLAKE'S 7
THE BEGINNING
by TERRY NATION
THE BEGINNING
THE BEGINNING
BBC VIDEO

BLAKE'S 7
DUEL
by TERRY NATION
VHS
DUEL
DUEL
The Sequel to THE BEGINNING
BBC VIDEO



FOLLOWING THE INTEREST generated by the complete 'Doctor Who' ratings guide featured in last year's DWBs, I decided to carry out a similar survey on 'Blake's 7' to see how the two giants of British SF compare. Once again I'd like to thank the BBC Audience Research Department and the BBC Written Archives Centre for their assistance with my research.

TABLE ONE - BLAKE'S 7 EPISODES IN AUDIENCE SIZE ORDER (IN MILLIONS):

| | | | |
|---|---|---|---|
| 1st) | **SEEK - LOCATE - DESTROY** (Series) | A | **10.9** |
| 2nd) | ORAC | A | 10.6 |
| 3rd) | CHILDREN OF AURON | C | 10.4 |
| " ) | MOLOCH | C | 10.4 |
| 5th) | OVAL | A | 10 |
| " ) | TERMINAL | C | 10 |
| 7th) | SARCOPHAGUS | C | 9.9 |
| 8th) | PROJECT AVALON | A | 9.7 |
| 9th) | THE WEB | A | 9.6 |
| " ) | MISSION TO DESTINY | A | 9.6 |
| " ) | BOUNTY | A | 9.6 |
| 12th) | AFTERMATH | C | 9.5 |
| 13th) | POWERPLAY | C | 9.4 |
| " ) | THE HARVEST OF KAIROS | C | 9.4 |
| 15th) | ULTRAWORLD | C | 9.2 |
| 16th) | DELIVERANCE | A | 9 |
| " ) | VOLCANO | C | 9 |
| " ) | RUMOURS OF DEATH | C | 9 |
| " ) | BLAKE | D | 9 |
| 20th) | TIME SQUAD | A | 8.9 |
| " ) | DAWN OF THE GODS | C | 8.9 |
| " ) | DEATHWATCH | C | 8.9 |
| " ) | ANIMALS | D | 8.9 |
| " ) | HEADHUNTER | D | 8.9 |
| 25th) | BREAKDOWN | A | 8.8 |
| " ) | THE CITY AT THE EDGE OF THE WORLD | C | 8.8 |
| " ) | STARDRIVE | D | 8.8 |
| " ) | ASSASSIN | D | 8.8 |
| 29th) | POWER | D | 8.7 |
| " ) | TRAITOR | D | 8.7 |
| 31st) | CYGNUS ALPHA | A | 8.5 |
| " ) | WARLORD | D | 8.5 |
| 33rd) | SAND | D | 8.3 |
| 34th) | STAR ONE | B | 8.2 |
| 35th) | GAMES | D | 8 |
| " ) | GOLD | D | 8 |
| " ) | ORBIT | D | 8 |
| 38th) | REDEMPTION | B | 7.9 |
| 39th) | HOSTAGE | B | 7.8 |
| " ) | RESCUE | D | 7.8 |
| 41st) | SHADOW | B | 7.6 |
| 42nd) | TRIAL | B | 7.5 |
| 43rd) | THE WAY BACK | A | 7.4 |
| 44th) | SPACE FALL | A | 7.3 |
| 45th) | KILLER | B | 7 |
| " ) | VOICE FROM THE PAST | B | 7 |
| " ) | THE KEEPER | B | 7 |
| 48th) | COUNTDOWN | B | 6.9 |
| 49th) | GAMBIT | B | 6.6 |
| " ) | PRESSURE POINT | B | 6.6 |
| 51st) | WEAPON | B | 6.4 |
| 52nd) | HORIZON | B | 6.3 |

TABLE TWO - BLAKE'S 7 EPISODES IN ORDER OF POSITION ON WEEKLY TV CHART:

| | | | |
|---|---|---|---|
| 1st) | **MOLOCH** | C | 22nd |
| " ) | **SARCOPHAGUS** | C | 22nd |
| 3rd) | CHILDREN OF AURON | C | 25th |
| 4th) | TERMINAL | C | 26th |
| 5th) | ORAC | A | 27th |
| 6th) | ULTRAWORLD | C | 28th |
| 7th) | DEATHWATCH | C | 29th |
| 8th) | STAR ONE | B | 30th |
| 9th) | THE HARVEST OF KAIROS | C | 31st |
| 10th) | RUMOURS OF DEATH | C | 33rd |
| 11th) | SEEK - LOCATE - DESTROY | A | 34th |
| 12th) | PROJECT AVALON | A | 36th |
| " ) | DELIVERANCE | A | 36th |
| " ) | CITY AT THE EDGE OF THE WORLD | C | 36th |
| 15th) | TIME SQUAD | A | 37th |
| " ) | POWERPLAY | C | 37th |
| 17th) | DAWN OF THE GODS | C | 39th |
| 18th) | BOUNTY | A | 40th |
| 19th) | THE WEB | A | 41st |
| " ) | VOLCANO | C | 41st |
| " ) | BREAKDOWN | A | 41st |
| 22nd) | AFTERMATH | C | 43rd |
| 23rd) | OVAL | A | 45th |
| 24th) | MISSION TO DESTINY | A | 46th |
| 25th) | REDEMPTION | B | 50th |
| 26th) | CYGNUS ALPHA | A | 54th |
| 27th) | TRAITOR | D | 59th |
| " ) | ANIMALS | D | 59th |
| 29th) | POWER | D | 60th |
| 30th) | HEADHUNTER | D | 64th |
| 31st) | HOSTAGE | B | 65th |
| " ) | STARDRIVE | D | 65th |
| 33rd) | THE KEEPER | B | 70th |
| 34th) | ASSASSIN | D | 71st |
| 35th) | THE WAY BACK | A | 72nd |
| " ) | COUNTDOWN | B | 72nd |
| 37th) | SPACE FALL | A | 73rd |
| 38th) | WARLORD | D | 74th |
| 39th) | RESCUE | D | 75th |
| 40th) | BLAKE | D | 77th |
| 41st) | VOICE FROM THE PAST | B | 80th |
| 42nd) | TRIAL | B | 82nd |
| 43rd) | GOLD | D | 86th |
| 44th) | SAND | D | 87th |
| " ) | SHADOW | B | 87th |
| 46th) | GAMBIT | B | 90th |
| 47th) | ORBIT | D | 91st |
| 48th) | HORIZON | B | 93rd |
| 49th) | KILLER | B | 95th |
| " ) | GAMES | D | 95th |
| 51st) | PRESSURE POINT | B | 100th |
| 52nd) | WEAPON | B | 108th |

TABLES one and two show conclusively that Series C was the most popular overall, both in chart position and average audience sizes, which are especially good considering it was screened on Monday nights in direct competition with Coronation Street, as were Series A and D.

TABLE THREE: SEASONS RANKED IN ORDER OF AVERAGE AUDIENCE SIZE:

| | | |
|---|---|---|
| 1st) | **SEASON C** | 9.4 |
| 2nd) | SEASON A | 9.2 |
| 3rd) | SEASON D | 8.5 |
| 4th) | SEASON B | 7.1 |

TABLE FOUR: SEASONS RANKED IN ORDER OF AVERAGE CHART POSITION:

| | | |
|---|---|---|
| 1st) | **SEASON C** | 32nd |
| 2nd) | SEASON A | 45th |
| 3rd) | SEASON D | 73rd |
| 4th) | SEASON B | 78th |

**IT's** interesting to note that the least successful series in terms of audience and chart position was Season B - the only one **not** to be scheduled opposite Coronation Street in what is often termed by BBC moguls as "the death-slot". Instead it went out on a Tuesday night and fared surprisingly badly with ITV's opposition - the virtually brain-dead exploits of Charlie's Angels! Why the seasons saddled with Coronation Street performed so much better is one of life's little mysteries, and certainly today **Doctor Who** finds it difficult to nudge even the six million mark against the Street.

Eight episdoes of Series C were repeated in June/July 1981 and all of Series D in June-August 1983. Four episodes from the Series D repeats actually achieved a higher chart position than the original screenings: **Headhunter**(58th); **Sand**(78th); **Gold**(76th) and **Orbit**(76th), although their respective audiences were lower due to traditionally lower ratings during the summer months.

Overall the 52 episodes of **Blake's 7** give an average audience of 8.6 million with an average chart position of 57th, comparing favourably with the averages of 8.5 million and 61st for Seasons 15-18 of **Doctor Who** combined which were broadcast around the same period (though it must be pointed out that Season 18 dragged the Season 15-17 averages down considerably). During the entire period of **Blake's 7**'s transmission it was screened during the same week as **Doctor Who** on a total of 18 occasions (10 in Series A, 7 in Series B and 1 in Series C). I have ignored the overlap with the Five Faces of **Doctor Who** repeat season, and the detailed comparison is as follows:

BLAKE'S 7

| (Week ending) | | Audience | Chart pos. |
|---|---|---|---|
| 8-1-78 | THE WAY BACK | 7.4 | 72nd |
| 15-1-78 | SPACE FALL | 7.3 | 73rd |
| 22-1-78 | CYGNUS ALPHA | 8.5 | 54th |
| 29-1-78 | TIME SQUAD | 8.9 | 37th |
| 5-2-78 | THE WEB | 9.6 | 41st |
| 12-2-78 | SEEK - LOCATE - DESTROY | 10.9 | 34th |
| 19-2-78 | MISSION TO DESTINY | 9.6 | 46th |
| 26-2-78 | OVAL | 10 | 45th |
| 5-3-78 | PROJECT AVALON | 9.7 | 36th |
| 12-3-78 | BREAKDOWN | 8.8 | 41st |
| 14-1-79 | REDEMPTION | 7.9 | 50th |
| 21-1-79 | SHADOW | 7.6 | 87th |
| 28-1-79 | WEAPON | 6.4 | 108th |
| 4-2-79 | HORIZON | 6.3 | 93rd |
| 11-2-79 | PRESSURE POINT | 6.6 | 100th |
| 18-2-79 | TRIAL | 7.5 | 82nd |
| 25-2-79 | KILLER | 7 | 95th |
| 13-1-80 | AFTERMATH | 9.5 | 43rd |

DOCTOR WHO

| | Audience | Chart pos. |
|---|---|---|
| UNDERWORLD(part one) | 8.9 | 50th |
| UNDERWORLD(part two) | 9.1 | 37th |
| UNDERWORLD(part three) | 8.9 | 37th |
| UNDERWORLD(part four) | 11.7 | 27th |
| INVASION OF TIME(part one) | 11.2 | 28th |
| INVASION OF TIME(part two) | 11.4 | 29th |
| INVASION OF TIME(part three) | 9.5 | 47th |
| INVASION OF TIME(part four) | 10.9 | 28th |
| INVASIONOF TIME(part five) | 10.3 | 32nd |
| INVASION OF TIME(part six) | 9.8 | 35th |
| POWER OF KROLL(part four) | 9.9 | 31st |
| ARMAGEDDON FACTOR(part one) | 7.5 | 93rd |
| ARMAGEDDON FACTOR(part two) | 8.8 | 49th |
| ARMAGEDDON FACTOR(part three) | 7.8 | 76th |
| ARMAGEDDON FACTOR(part four) | 8.6 | 60th |
| ARMAGEDDON FACTOR(part five) | 8.6 | 66th |
| ARMAGEDDON FACTOR(part six) | 9.6 | 36th |
| HORNS OF NIMON(part four) | 10.4 | 26th |

(Strike prematurely ended **Doctor Who**'s 17th Season)

BLAKE's 7's most popular episodes were broadcast when **Doctor Who** was off the air, and when in direct competition always slightly lagged behind, except in two instances when **Mission to Destiny** and **Shadow** narrowly scored over **Invasion of Time**(part three) and **Armageddon Factor**(part one) respectively, perhaps indicating too much of a good thing.

In hindsight perhaps it is just as well **Blake's 7** ended when it did, rather than soldiering on with waning popularity which could have tarnished the esteem with which fans currently hold this great programme.

GORDON McALLISTER

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# SILVER NEMESIS – THE NOVEL: A WASTED OPPORTUNITY?

KEVIN CLARKE's adaption of his own television script will be a disappointment to many people; not least those who see the novelisation as a unique opportunity to reinstate the material lost to the videotape editing suite as it became evident that the programme was overrunning in a barely controllable manner.

The chance to be able to replace scenes which have, through the fan network, taken on almost legendary status, has given renewed impetus and authority to those who would proclaim that **Nemesis** would have made sense, would have been so much better if only they had left this bit or that in. In short, an all-explaining book would divert **Nemesis** into a league of potential classics, to rub shoulders with such dubious companions as Saward's **Trial of a Time Lord** part 14, **Shada** and **The Ultimate Evil.** But it is not to be, and whether **Nemesis** could ever have achieved some greatness, even in its entirety, must now be in serious doubt.

Unfortunately, Clarke has delivered a manuscript that deviates little from the televised version in any helpful way. There is the usual order-changing of scenes, consolidating some while breaking up others, and there are a few minute changes, such as re-naming Dolores Gray's character from the acceptable Mrs.Remington to the awful Lavinia P.Hackensack. In fact, the first two episodes remain almost completely unchanged, even the dialogue is virtually identical, and it is only with the treatment of episode three that things begin to take on any new shape.

The first difference, and the one whose omission the author was least likely to get away with - as there is some photographic evidence remaining - is the confrontation with the guards at the castle, just after narrowly avoiding the Queen. This sequence, as the Doctor and Ace escape from security when the Doctor temporarily hypnotises the pair of guards, leads to the discovery of a portrait of Ace hanging in the royal quarters. "Not a bad likeness, was it ?" asks the Doctor, telling her that although it was painted 200 years ago, "it hasn't happened yet"!

### LACK-LUSTRE STYLE

The next scene not to make the final televised version is the concealment of the "Cyber spaceship" (obviously not to be confused with the common-or-garden sea-faring variety: Cybership) by a blanket of invisibility, explaining to an extent why the craft was not quickly surrounded by the massed UK armed forces. It is typical of the lack-lustre style the Clarke employs that the ship, rather impressive on screen, is described merely as a "disc-shaped spacecraft".

To give Clarke his due, he is capable of some nice touches in his writing: having the skinheads strung up over a fire of their own clothes while four of the wildlife park's lions wait nonchalantly nearby, for example. He is better at writing through people and making you identify with their predicaments, and this is especially apparent in the sequence where Ace - whom Clarke seems to have some genuine affinity with - takes on the Cybermen as the Doctor prepares the statue for its relaunch. This is not to be confused with characterisation, which throughout is pitifully thin. No-one, not even the extraordinary Peinforte, comes across with any sense of believability or reality. Clarke is brave enough to break what is an established **Doctor Who** book practice: episode two's climax does not end a chapter of the book!

### INTERESTING

Episode three is where the book becomes - if not "excellent" - interesting. There are a couple of scenes in the book that explain something in the television version, and vice versa. There is a scene where, after DeFlores and side-kick Karl believe that they have the complete statue, they are caught-out by the Cybermen, and seemingly stage an escape with their sole intention being recapture and first-stage conversion to Cybermen. (The two guards at the ship that Ace blows up are not wearing headphones, but control devices, in case you didn't realise, but I digress). Interestingly, in the televised version there is just one scene of De Flores and Karl wearing these control units, but for some reason shortly afterwards De Flores appears without them again.

We lose the scene where Ace and the Doctor return to Peinforte's home, essentially for Ace to pick up the bag of gold coins that will prove to be so handy later on. Instead, the Doctor merely produces the bag of coins from his pocket, which only goes to show that he has learned something from fighting Cybermen all these years! It is here that we also notice the loss of the chess references. The earlier ones where Ace and the Doctor avoid capture by the Cybermen in the crypt are hardly important, and are certainly no great loss, but the more interesting one here where the Doctor plays through the abandoned game, ending with the ominous prediction "Black wins" is something a little bit more special. At least the jazz motif has been retained, and reinforced.

### SEMI-FINISHED BUILDING SITE

Due to the dropping of this scene, the Doctor and Ace go straight from the re-animation of the statue at Lady Peinforte's tomb to the finalé in the disused aircraft hangar, or rather, a complete transference of the locale of the story to a semi-finished building site, with the TARDIS and Nemesis nearby at a soon-to-be-demolished warehouse. Fair enough. The aircraft hangar made dramatic television with its gantries and atmospheric shadows, and the building site with its half-finished staircases and empty dead-end rooms makes for a better book. Whether the story was originally written for the building site, and changed at a later stage, probably at the suggestion of the location manager, is something that we will eventually discover, no doubt!

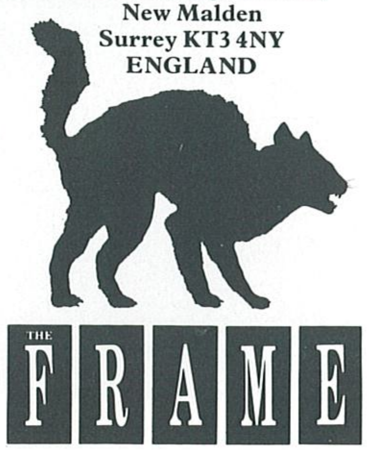
There are a few more face-to-face encounters with the Cybermen, as Ace plants explosives around the site with the hope of ensnaring the silver simpletons. She exhibits some disturbing suicidal tendencies, and is more than once tempted to throw away her own life if it will divert the Cybermen's attentions away from the Doctor and his time-consuming calculations. It cannot be easy writing for a race of emotionless, expressionless conquerors, and Clarke falls into the trap of humanizing them on several occasions, leading to phrases like "hint of (insert emotion here)" and the unforgiveable "the Leader looked murderously at the diminutive figure in front of him". Really!?

### UNFULFILLED POTENTIAL

It is the climax of the book - the confrontation with Lady Peinforte - which most fans will be eager to read. Does it expand on the televised version ? Was the full unexpurgated version mercilessly hacked to pieces by the time-conscious videotape editor, or was it really written to be pompous and annoyingly vague ? Who is the Doctor ? Sadly, although the book improves somewhat on the original, it offers only an alternative, and thankfully does not add to all that waffle about the "old time" and the "time of chaos". Instead, replacing it completely, we have something far more subtle and devious. In reply to Ace's defensive line "He's a Time Lord...I know that", Peinforte smiles, "And you think that is all ?" Lovely. Although given the fact that Peinforte was undoubtedly a few groats short of a full credit bar by this time, a fact put across better in the book than on screen, it may be read that the Doctor is simply humouring her delusions anyway.

At best, an adequate addition to the W.H.Allen series, but more unfulfilled potential on the **Doctor Who** book front, I'm afraid. It's not a bad read, and at the least is to be regarded as an engaging companion to the televised version.

JULIAN KNOTT



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# THE MAKING OF A BOOK COVER

## with Alister Pearson

**AT PANOPTICON IX Alister Pearson got chatting to Stephen Wyatt and Kevin Clarke after the latter had begged a cigarette from the ever-puffing artist.**

Asking the author of **Paradise Towers** if he appreciated the cover illustration for his novelisation, Pearson went on to show Wyatt the original painting along with the others in his portfolio. Kevin Clarke looked on during the impromptu art show and apparently liked what he saw so much that he told Alister he would inform W.H.Allen that he wanted him, **and only him**, to do the cover for **Silver Nemesis.**

As Alister recalls: "To get a commission, albeit an informal and unofficial one, for a story that hadn't even been broadcast at the time was a very peculiar scenario...and one that I was quite excited about.

"I hadn't started work on **The Nightmare Fair** at this point, and the painting for **Nemesis** was way off in the future so far as the schedule of books was concerned" (although it has since been brought forward). "Nevertheless I immediately started thinking about what I could include in the illustration. A while before this I had visited David Banks at his home in Islington and I'd seen the photographs he'd taken on location in Greenwich - and elsewhere - and I hoped to use some of these as a basis for the painting, thereby avoiding the use of easily identifiable reference photos, something I've since been criticised for. Kevin said he would get in touch with me nearer the time and we'd throw some ideas around. It seems he already had a firm view in his mind as to what he wanted and it was up to me to realise those ideas in the painting..."

Unfortunately, things didn't quite turn out that way! On Wednesday 5th May Alister received a call from the art director at W.H.Allen, Mike Brett. Due to the late arrival of Ben Aaronovitch's manuscript, **Remembrance of the Daleks** had been put back in the schedules and **Silver Nemesis** had been brought forward to take its place, along with **The Greatest Show in the Galaxy** now occupying the December release date instead of **The Happiness Patrol.**

"To a certain extent it was panic stations!", says Alister. "For some reason we'd fallen behind with the schedule and the painting for **Nemesis** was, in effect, already two months overdue! I had to come up with an idea very quickly and get a sketch sent off for Mike's approval. Consequently, all my idyllic plans of getting in touch with David - who by this time was touring with the stage play - refering to his photos and sorting out something with Kevin had to be abandoned. There just wasn't the time...or so it appeared."

By that he means that as the sketch wasn't approved until 10th May, there **had** been plenty of time to make arrangements after all. "It was a very frustrating situation. I was working on **Remembramce** during the delay in order to get ahead of myself in the schedule, and some of that time could have been devoted to Kevin's ideas." But it was not to be. The sketch was drawn on 6th April, depicting the Doctor, Ace, the Cyberleader and the Nemesis meteor set against a Swastika emblem. "I was a bit worried about including that," Alister concedes. "I thought it might provoke some protest as it's potentially offensive. But Peter (Darvill-Evans) and Mike were both happy about it. It's a very strong, emotive image, and was a nice way of representing the Nazi element of the story without having to include any likenesses. Again, there didn't appear to be sufficient time to contact Anton Diffring for his permission."

In the original sketch, the portrait of McCoy was taken from **Delta and the Bannermen.** This was altered in the actual painting to a still from **Remembrance:**

### STAGE ONE (4-5-89)

"By a strange coincidence I measured out and drew the Swastika on Hitler's 100th birthday!" The painting was begun on 1st May, nine days before clearance was given by Mike Brett. "It was a risk I had to take in order to get this painting and one for **Greatest Show** finished and delivered, along with **Remembrance,** before the end of the month."

The meteor was painted first, based on a sketch taken from a freeze-frame video picture, with repeated referals to the TV for colour and textural details. (Despite all this apparent care and attention the meteor is slightly inaccurate!). Then a start was made on McCoy's portrait: "I changed reference photos because I wanted to use a Season 25 picture, even though it wasn't from the right story. Originally the Doctor was going to be looking moody and troubled, reflecting the threat Lady Peinforte makes about revealing his true identity. Instead I settled for a picture in which Sylvester looks startled, but with a hint of a smile - he **is** celebrating the 25th anniversary after all!"

### STAGE TWO (9-5-89)

Having painstakingly painted the Doctor's pullover almost stitch-by-stitch ("AAARRRGGGHHH..."), his shirt, tie and coat lapels, Alister moves to the Cyberleader, ignoring for now the question mark brolly handle ("To underline the Doctor **Who?** aspect that this story rekindled"), the paisley scarf and the hat. With the lack of a decent reference photo to work from, Pearson has to draw out the basic shape of an **Attack**-type helmet, alter the 'jaw' section and the redesigned 'crown' area and then transfer the chromic distorted reflections from a separate photo (actually the one he used as a reference for **DWB**'s 25th anniversary wraparound cover).

"To put it mildly, it was bloody awkward! I had to make up quite a lot of the details and it ended up looking rather stylised."

### STAGE THREE (11-5-89)

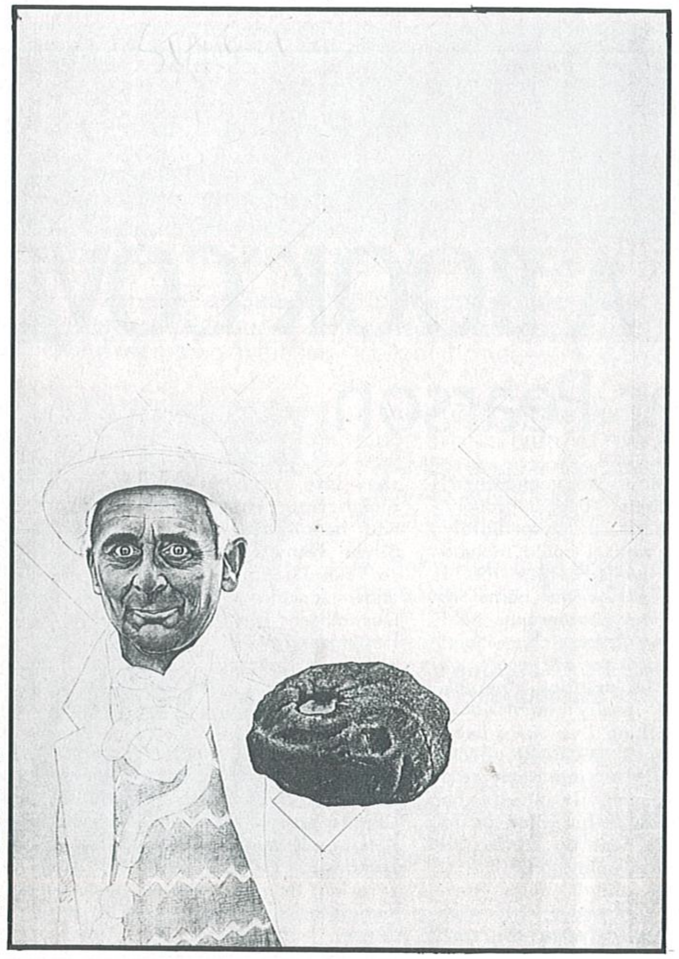
Now the background is finished, created by stippling three shades of blue on top of a basic blue layer, with the addition of light blue dots applied with the aid of a cocktail stick: "Good job I remembered to remove the cherry first," remarks Alister. McCoy's hat has been painted - apart from the hatband - and his hair has been added, lengthened appropriately to match the Doctor's appearance in the story. A basic skin tone has also been applied to Ace's portrait. The reference is the new BBC postcard, taken on location during this story, and a photo that Alister knows Sophie Aldred likes - unlike her previous **Dragonfire** postcard. "I knew she'd approve."

### STAGE FOUR (17-5-89)

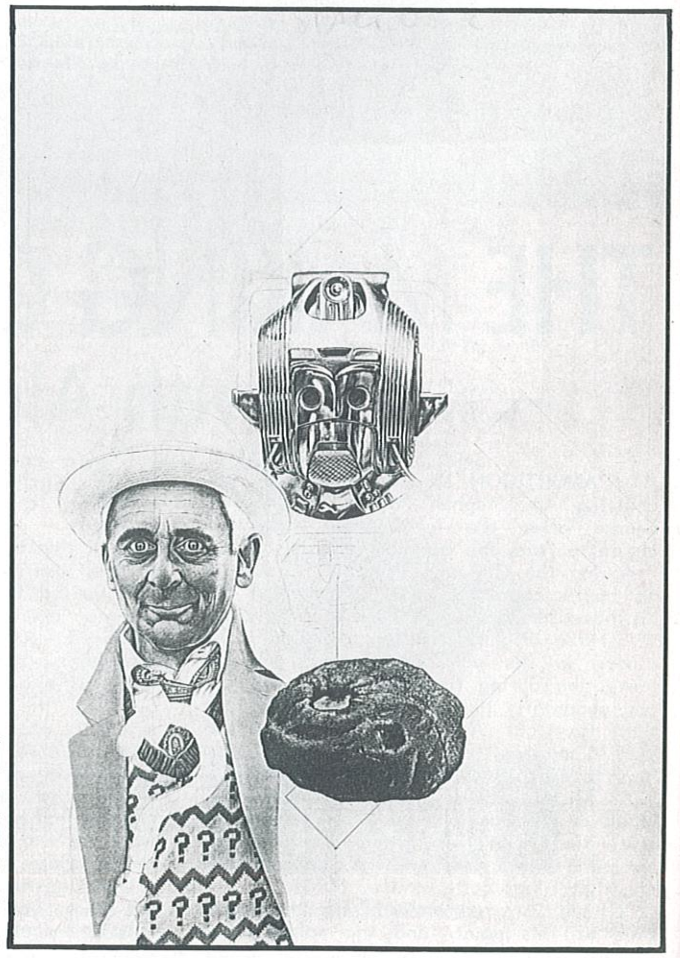
The painting is now complete. The Swastika is black with stars twinkling within, virtually - and deliberately - indistinct from the dark blue speckled background. "Peter liked the idea of having a sort of Swastika-shaped 'window' on space." The Cyberleader's chest unit section is dark grey within the area of the 'window' and blue where it extends into the background: "My favourite bit," muses Alister. The bottom right-hand corner has been left devoid of detail "In case they decide to print a 'flash' like '25th Anniversary Adventure' or something over it. Now that I've taken that precaution they probably won't bother..."

Summing up his opinions on his handiwork, Alister has this to say: "I quite like it. It's a nice, simple composition, not too fussy or complex. It's highly detailed, and as accurate as I could make it under the restrictions imposed. I don't regret using that particular reference of McCoy, but I don't think it will prove to be very popular. If anybody's going to criticise it, they'll criticise it for the Doctor's portrait ...but I don't care - I've just had a pay rise!!"

**Article compiled by James Howarth**



STAGE 1



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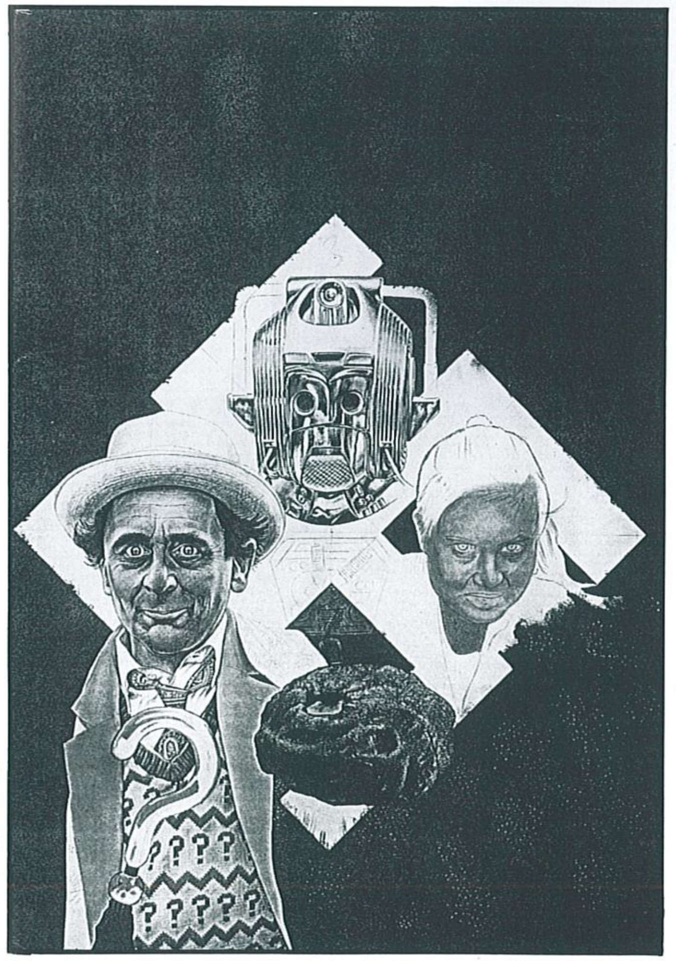
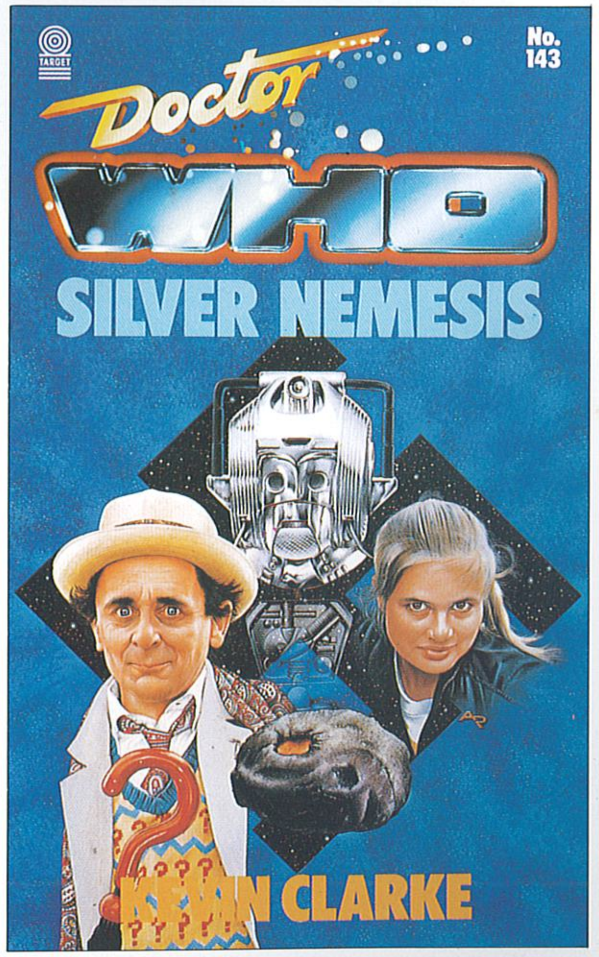
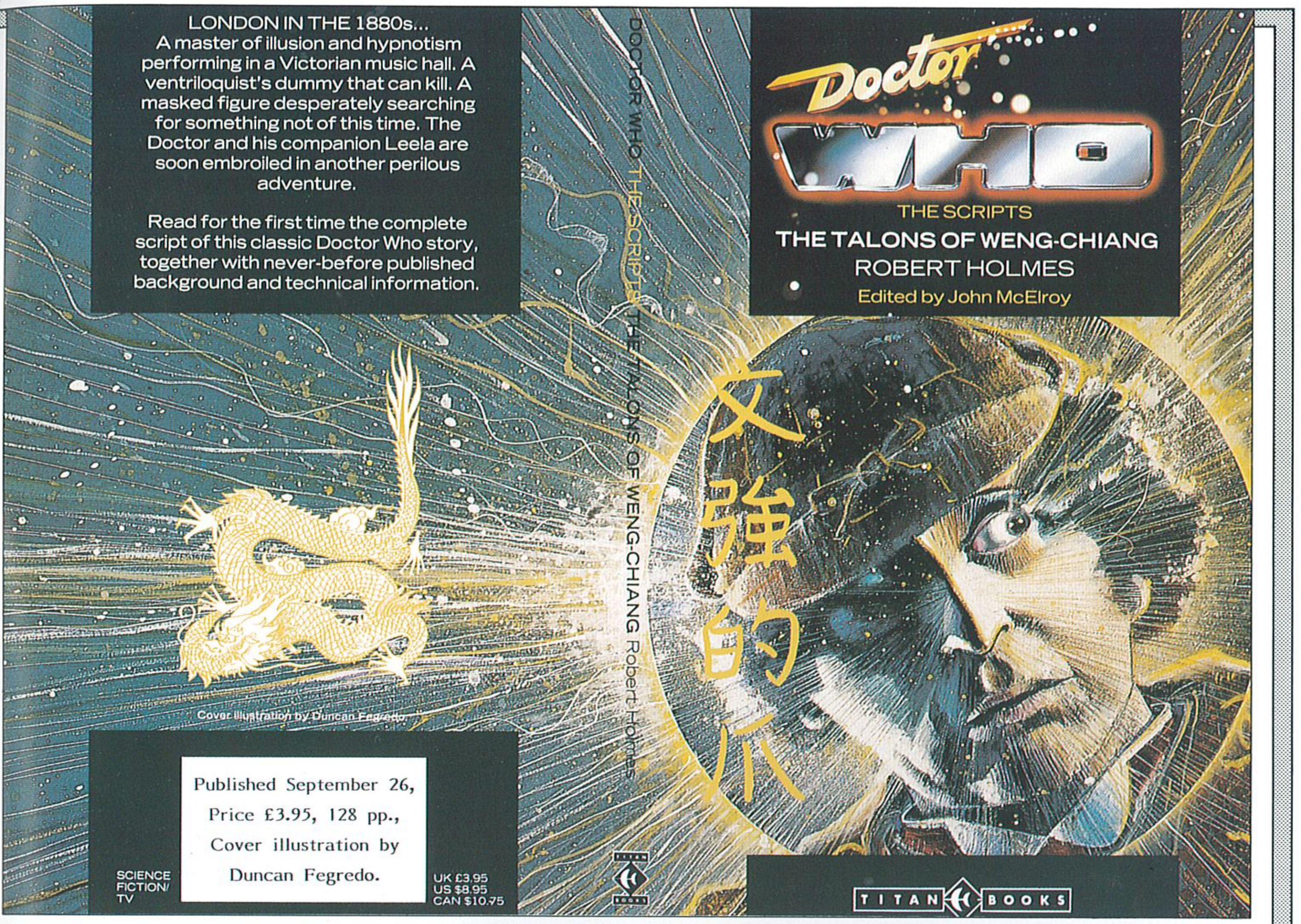


STAGE 3



STAGE 4 – The end result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